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THE L-I-G-H-T-S IN
NEXT WEEK'S
MIRROR

THE DRAMATIC MIRROR

LOUIS R. REID,

Managing Editor

WITH the coming of peace the London invasion by American players and producers is not to stop. William A. Brady is to be among the most active campaigners abroad next season. Observant of the success of Gilbert Miller in the British capital Mr. Brady has taken from lock and key his most precious plays and is going to woo the London public. And if Mr. Miller can amass a fortune with "Daddy Long Legs," if A. H. Woods can attract thousands with "Uncle Sam" ("friendly Enemies"), if Doris Keene and Laurette Taylor can become affluent with their endless performances of "Romance" and "Peg o' My Heart" it is reasonable for Mr. Brady to believe that he can add to his bank deposits by transferring a part of his activities to London. The three greatest Brady successes of recent years—"Too Many Cooks," "Little Women" and "The Man Who Came Back" are to be presented abroad. London producers will return the favor, but not in person. They have disposed of most of their enterprises to such play collectors as Messrs. Woods and Gest.

THE dramatic critic's chair on The Globe is finally to be occupied, Kenneth Macgowan having been selected for the place left vacant when Louis Sherwin heard the soothing call of the screen. Since Mr. Sherwin took up his scenario post with Goldwyn, The Globe has been represented at the theater by various members of its staff, meanwhile searching for a regular, honest-to-conscience critic. It is said that Mr. Sherwin was asked repeatedly to return but he declared he would never again professionally sit in judgment upon a play. Mr. Macgowan leaves a lucrative position as advertising director of Goldwyn to take up his new work. The Globe and its readers are to be congratulated and we hope Mr. Macgowan will be interested by the productions which reach all the way from Aarons to Ziegfeld.

MR. & MRS. E. H. SOTHERN have given up their residence in England, Edna May is reported as disposing of her home in Windsor Forest, near London, and only Fannie Ward among American players remains as an English property holder.

THE space obtained in the newspapers by the enterprising Mr. Lesser when his bathing beauties displayed their anatomical perfection to the palpitation of male sojourners at Brighton Beach last week must have made Walter Kingsley green with envy. The best press stunt of the year found the police as well as the reporters in a very responsive mood.

ONE hero of the celluloids has determined to tell the world that he is just as mighty with the pen of playwriting as with the sword of the studios. Crane Wilbur has shaken luxuriant locks in many a screen conflict to the admiration of a continent of femininity. Now he is to vie with the Megrues and Marcins in having plays and plays from his own pen represented in one season on Broadway. John Cort is to usher in the Wilburian season with "The Fool's Game," in which Maude Fealy is to return to the New York stage, but Oliver Morosco and A. H. Woods are to press him closely with plays for Leo Carrillo, William Courtenay and Marjorie Rambeau.

American Invasion of London Begins— Macgowan New Globe Critic—Film Hero Now Playwright—Ziegfeld Sees "The Gaieties"—Powers Again in Mus- ical Play—When is Louis Mann's Fine Not A Fine?

He kept his smiles well under restraint until Ed. Wynn in his "laugh drive" scene declared that a laugh by Ziegfeld at a Shubert show would be worth a thousand laughs from anyone else.

THEATRICAL reviewers and newspapermen should pay Kelcey Allen's dues at the Friars Club for a year in appreciation of his services in bringing about their exemption from paying admission taxes. Mr. Allen has paid many a tax during the past year and his lunch appropriations have as a consequence been cut down. Therefore, it was natural for Mr. Allen, before the new rulings were to go into effect, to have a quiet talk with Mark Eisner, at that time collector of Internal Revenue in the Third District, in order to explain that reviewers and reporters were in a sense employees of the theater and should not be taxed for admission. Mr. Eisner was convinced and recommended the revised ruling which was recently printed.

SEVERAL actors who were in the service have returned to their profession. Captain William Harrigan is appearing in "The Acquittal." Captain Everett Butterfield is receiving offers from managers. Percy Helton is playing in "The Five Million," and Captain Robert Warwick has taken off khaki and put on Union blue in a film version of "Secret Service."

JAMES T. POWERS, who has not been seen in a musical comedy in many years, is to appear in the fall in a musicalized version of "Somebody's Luggage." Powers, like Frank Daniels and Francis Wilson and other comedians who were our principal musical comedy stars of a decade ago, has plenty of money and has not been anxious to return to the stage until he found a vehicle that he considered worthy. The new piece is entitled "Hello Hopper."

LOUIS MANN refuses to admit that he was fined \$20 for speeding his automobile recently in Amsterdam, N. Y. "The policeman stopped me and I had to put up \$20 in order to be allowed to proceed on my way," said Mr. Mann. "I came away and left the money, but I was not fined." And when his friends tell him that it cost him the money anyway Mr. Mann simply looks sad and counts the number of performances he has played in "Friendly Enemies."

THE Ziegfeldian conquests of other lands is assuming formidable proportions—on paper. Paris was selected some time ago as a forthcoming destination of the Midnight Frolic company. And now Mr. Ziegfeld is trying to arrange the tour of the "Follies" next season so as to enable the company to play two months in Havana, Cuba, beginning on January 1. When will Mexico City, Rio de Janeiro, Buenos Aires and London be included in the schedule?

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JULY 22, 1919

MANAGERS GRANT INCREASE

Stage Hands and M. P. Operators Obtain Salary Raise for New Season

IN the recent convention in Ottawa the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada adopted a resolution calling for an increase in wages for the road crews and put the new scale of prices up to the managers via the Managers' Protective Association.

The Alliance is now in receipt of acceptance of the requested raise and starting September 1 next the

property men, flymen and electricians will receive an increase of \$10 over their present wages while the remaining members of the Alliance crews will receive a five dollar raise.

This means that the maximum salary scale for the heads of the main traveling crews will be \$55.

The award of the increase means that there will be no controversial discussion between the Alliance and the managers on the wage schedule proposition.

GATTS' SEVEN SHOWS

Chicago Producer Locates Office Here

George Gatts, the well known Chicago theatrical producer, will have seven shows in operation next season, with some of Gatts' money interested in other attractions, "A Daughter of the Sun" being leased by Gatts to George Peck for road activity in the middle west.

Gatts motored into New York during the week end, coming via the Thousand Islands, with his wife, Grace Hayward, former stock star and dramatist, accompanying him. They will reside at the Knickerbocker, with Gatts establishing an office here during the ensuing season with Harry Mack as his general representative.

Among the Gatts shows will be two companies of "The Unmarried Mother" with Gatts sending out a new show, "The Revelations of a Wife," with two companies offering it. Miss Hayward made the dramatization of this story which ran in serial form in 308 newspapers of the country. Miss Hayward by-the-way also dramatized "Graustark" and "St. Elmo" which are still popular in stock.

Gatts tried out "The Revelations of a Wife" in stock in Brooklyn and the piece showed splendid possibilities for the road.

In addition to his dramatic piece Gatts will have out two musical shows, one that has been tentatively accepted by Mack who has been awaiting Gatts' arrival prior to starting its preliminary organization.

Gatts had out a company of "In Old Kentucky" last season and despite the influenza recorded one of the best seasons with his different companies.

Tried "He and She" Before

Reports to the contrary notwithstanding the Rachel Crothers' play "He and She" was produced elsewhere than on its recent Baltimore production. The MIRROR has it from Edwin Carty Ranck, who saw the presentation at the time that it was presented at the Plymouth Theater, Boston, on the night of Feb. 5, 1912, Ranck thinking at the time that it "was a particularly well constructed and interesting play." The play has been rewritten since that time.

Deagon Declines Offer

Arthur Deagon has turned down a number of offers for musical shows and has decided to stick to vaudeville next season, Deagon not opening, however, until the fall.

Rockefeller Aid in Actors' Memorial

Great is the rejoicing among the thespians in New York as a result of the announcement that John D. Rockefeller, Jr., has consented to serve as a member of the advisory committee of the Actors' Fund Memorial campaign. The Actors' Fund is on with a campaign to establish the Actors' Memorial Fund on a permanent sound basis, with the end of the "drive" listed for the night of December 5 when a special performance will be given in virtually every theater in the United States and Canada.

Daniel Frohman, president of the Actors' Memorial Fund, is giving a series of luncheons within the next few weeks whereby he plans to enlist the support of all business interests in New York in the proposed Memorial. Already some of the biggest men in New York's commercial ranks have signified intentions of rendering full support to the campaign.

Tonight's The Night

Unless another eleventh hour postponement the "Greenwich Village Follies" (title changed back again) will open tonight at the Greenwich Village Theater. There have been fully a dozen cancellations of the opening performance.

No Tour for "Everywoman"

Present plans in the Henry W. Savage offices do not include any tour next season for the reliable money-making "Everywoman." Savage has sent this show out for the past ten seasons. Only recently he disposed of the motion picture rights to this show for \$60,000.

Booked for the Cohan Theater

"The Little Whopper," the new musical show by Otto Harbach and Rudolph Friml, with book by Bide Dudley, which Abraham Levy will produce, is scheduled for its New York premiere at the Cohan Theater some time in September.

Next Winter Garden Show

"The Passing Show of 1919" will be the title of the new Winter Garden show to be produced by the Messrs. Lee and J. J. Shubert, to follow the run of "Monte Cristo Jr."

"Oh Uncle" Rehearsing Five Months Has Played Seven Weeks.
"Take It From Me", With Zoe Barnett, Will Open July 28.
Wm. Lawrence In "The Old Homestead" Opens Tour Aug. 18.
Bert Tiller, Lake Charles, La., Manager, Booking Shows Here.
Dolly Sisters In "Oh Look" Open Sept. 7, Springfield, Mass.

SPANISH OPERA

Operetta and Revue Open Season at the Cort

The theatrical league of nations seems to be dominated by Spain. An organization of Spanish singers presented a season of opera at the Park Theater with disastrous results, but this did not deter another company from seeking the elusive American dollar with Spanish opera at the Cort. Last night a large group of singers—of all ages and sizes—appeared in a program that comprised a one act operetta and a revue in one act and five scenes.

The operetta was none other than our old friend, "Charley's Aunt" set to music characteristically Spanish. In its Castilian form it is known as "La Viejecita" or "The Old Lady." Army officers and ladies of the nobility comprise the ensemble and most of the officers are stalwart maids who for height compare favorably with Shubertian show girl standards.

Consuello Baillo was a robust heroine—or rather a hero—and sang well the part of the ingenious young lover, who disguised himself as an old lady in order to gain entrance to the home of his sweetheart, on the night of a military ball.

"The Old Lady" was followed by "Dreams of Three," in which three young painters find inspiration in the wines that are most native of France, Italy and Spain. While under the spell of Bacchus they dream of these countries and the beauties therein, and of course, the entire company forms the stuff of which the dreams are made.

REID.

Robey Scalps American Ideas

Every incoming boat and cable brings some sort of new angle to the George Robey-Leon Errol controversy at the London Hippodrome as well as Robey's unmistakable scalping of American ideas that were expected to prove a boon to the new de Courville revue. When the Paris revue was called off Julian Mitchell, prior to his sailing July 3, was commissioned to insert George M. Cohan's "The Girl I Left Behind" in the Hipshow, "Joy Bells," with Errol playing the chief part in the number. It turns out that Mitchell's numbers, rehearsed for two weeks, haven't yet gone in, Robey's objections keeping them out according to late rumors. Robey has threatened to walk out of the revue if his "kicks" are not upheld by de Courville. And atop of it all the libraries (speculators) are backing up Robey. With Mitchell's work eliminated his trip here means only a big loss to de Courville. Meanwhile Errol continues to make the biggest hit imaginable despite Robey's apparent jealousy.

"Crimson Alibi" Postponed

"The Crimson Alibi," the mystery play by George Broadhurst, scheduled for its New York premiere at the Broadhurst Theater Monday night, was postponed until Thursday night of this week.

FIRE RUINS THEATER

Ben Levine's Camp Dix House Suffers Loss of \$65,000

The Camp Dix Theatre, Wrightstown, N. J., operated by Ben Levine, with the Harry Steppe burlesque stock occupying the house at the time, was destroyed by fire last week, with Levine's losses placed at \$65,000. The fire started at 11:15 p. m., with the players having left the house but a short time before and gone to the Levine hotel, adjacent to the theater. Levine's hotel was also burned as well as the entire block, with the burlesquers losing a part of their personal wardrobe.

Levine runs the Grand at Trenton and just recently arranged to take over the Armory there where the stock was moving this week while the Dix was to be remodeled. Not only was Levine in hard luck but he had just bought out his theatrical associates and the loss is his alone.

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THE DRAMATIC MIRROR

LOUIS R. REID,

Managing Editor

WITH the coming of peace the London invasion by American players and producers is not to stop. William A. Brady is to be among the most active campaigners abroad next season. Observant of the success of Gilbert Miller in the British capital Mr. Brady has taken from lock and key his most precious plays and is going to woo the London public. And if Mr. Miller can amass a fortune with "Daddy Long Legs," if A. H. Woods can attract thousands with "Uncle Sam" ("friendly Enemies"), if Doris Keene and Laurette Taylor can become affluent with their endless performances of "Romance" and "Peg o' My Heart" it is reasonable for Mr. Brady to believe that he can add to his bank deposits by transferring a part of his activities to London. The three greatest Brady successes of recent years—"Too Many Cooks," "Little Women" and "The Man Who Came Back" are to be presented abroad. London producers will return the favor, but not in person. They have disposed of most of their enterprises to such play collectors as Messrs. Woods and Gest.

THE dramatic critic's chair on The Globe is finally to be occupied, Kenneth Macgowan having been selected for the place left vacant when Louis Sherwin heard the soothing call of the screen. Since Mr. Sherwin took up his scenario post with Goldwyn, The Globe has been represented at the theater by various members of its staff, meanwhile searching for a regular, honest-to-conscience critic. It is said that Mr. Sherwin was asked repeatedly to return but he declared he would never again professionally sit in judgment upon a play. Mr. Macgowan leaves a lucrative position as advertising director of Goldwyn to take up his new work. The Globe and its readers are to be congratulated and we hope Mr. Macgowan will be interested by the productions which reach all the way from Aarons to Ziegfeld.

MR. & MRS. E. H. SOTHERN have given up their residence in England, Edna May is reported as disposing of her home in Windsor Forest, near London, and only Fannie Ward among American players remains as an English property holder.

THE space obtained in the newspapers by the enterprising Mr. Lesser when his bathing beauties displayed their anatomical perfection to the palpitation of male sojourners at Brighton Beach last week must have made Walter Kingsley green with envy. The best press stunt of the year found the police as well as the reporters in a very responsive mood.

ONE hero of the celluloids has determined to tell the world that he is just as mighty with the pen of playwriting as with the sword of the studios. Crane Wilbur has shaken luxuriant locks in many a screen conflict to the admiration of a continent of femininity. Now he is to vie with the Megrues and Marcins in having plays and plays from his own pen represented in one season on Broadway. John Cort is to usher in the Wilburian season with "The Fool's Game," in which Maude Fealy is to return to the New York stage, but Oliver Morosco and A. H. Woods are to press him closely with plays for Leo Carrillo, William Courtenay and Marjorie Rambeau.

American Invasion of London Begins— Macgowan New Globe Critic—Film Hero Now Playwright—Ziegfeld Sees "The Gaieties"—Powers Again in Mus- ical Play—When is Louis Mann's Fine Not A Fine?

He kept his smiles well under restraint until Ed. Wynn in his "laugh drive" scene declared that a laugh by Ziegfeld at a Shubert show would be worth a thousand laughs from anyone else.

FLORENZ ZIEGFELD, Jr., was an interested spectator of the Shubert "Gaieties" on the opening night of the production, observing the work of the various performers quite as carefully as the manner in which this rival of his entertainment two blocks south was received by the audience.

THEATRICAL reviewers and newspapermen should pay Kelcey Allen's dues at the Friars Club for a year in appreciation of his services in bringing about their exemption from paying admission taxes. Mr. Allen has paid many a tax during the past year and his lunch appropriations have as a consequence been cut down. Therefore, it was natural for Mr. Allen, before the new rulings were to go into effect, to have a quiet talk with Mark Eisner, at that time collector of Internal Revenue in the Third District, in order to explain that reviewers and reporters were in a sense employees of the theater and should not be taxed for admission. Mr. Eisner was convinced and recommended the revised ruling which was recently printed.

SEVERAL actors who were in the service have returned to their profession. Captain William Harrigan is appearing in "The Acquittal." Captain Everett Butterfield is receiving offers from managers. Percy Helton is playing in "The Five Million," and Captain Robert Warwick has taken off khaki and put on Union blue in a film version of "Secret Service."

JAMES T. POWERS, who has not been seen in a musical comedy in many years, is to appear in the fall in a musicalized version of "Somebody's Luggage." Powers, like Frank Daniels and Francis Wilson and other comedians who were our principal musical comedy stars of a decade ago, has plenty of money and has not been anxious to return to the stage until he found a vehicle that he considered worthy. The new piece is entitled "Hello Hopper."

LOUIS MANN refuses to admit that he was fined \$20 for speeding his automobile recently in Amsterdam, N. Y. "The policeman stopped me and I had to put up \$20 in order to be allowed to proceed on my way," said Mr. Mann. "I came away and left the money, but I was not fined." And when his friends tell him that it cost him the money anyway Mr. Mann simply looks sad and counts the number of performances he has played in "Friendly Enemies."

THE Ziegfeldian conquests of other lands is assuming formidable proportions—on paper. Paris was selected some time ago as a forthcoming destination of the Midnight Frolic company. And now Mr. Ziegfeld is trying to arrange the tour of the "Follies" next season so as to enable the company to play two months in Havana, Cuba, beginning on January 1. When will Mexico City, Rio de Janeiro, Buenos Aires and London be included in the schedule?

DRAMATIC MIRROR

H. A. WYCKOFF, Pres.

CLYDE GORDON, V-Pres.

H. J. REDFIELD, Sec.

OTTO HARRAS, Adv. Mgr.

CHICAGO, People's Gas Bldg., A. T. SEARS. Vol. LXXX, No. 2118, \$4 a year. LOS ANGELES, Markham Bldg., Hollywood, E. A. BARRYMORE

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JULY 22, 1919

MANAGERS GRANT INCREASE

Stage Hands and M. P. Operators Obtain Salary Raise for New Season

IN the recent convention in Ottawa the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada adopted a resolution calling for an increase in wages for the road crews and put the new scale of prices up to the managers via the Managers' Protective Association.

The Alliance is now in receipt of acceptance of the requested raise and starting September 1 next the

property men, flymen and electricians will receive an increase of \$10 over their present wages while the remaining members of the Alliance crews will receive a five dollar raise.

This means that the maximum salary scale for the heads of the main traveling crews will be \$55.

The award of the increase means that there will be no controversial discussion between the Alliance and the managers on the wage schedule proposition.

GATTS' SEVEN SHOWS Chicago Producer Locates Office Here

George Gatts, the well known Chicago theatrical producer, will have seven shows in operation next season, with some of Gatts' money interested in other attractions, "A Daughter of the Sun" being leased by Gatts to George Peck for road activity in the middle west.

Gatts motored into New York during the week end, coming via the Thousand Islands, with his wife, Grace Hayward, former stock star and dramatist, accompanying him. They will reside at the Knickerbocker, with Gatts establishing an office here during the ensuing season with Harry Mack as his general representative.

Among the Gatts shows will be two companies of "The Unmarried Mother" with Gatts sending out a new show, "The Revelations of a Wife," with two companies offering it. Miss Hayward made the dramatization of this story which ran in serial form in 308 newspapers of the country. Miss Hayward by-the-way also dramatized "Graustark" and "St. Elmo" which are still popular in stock.

Gatts tried out "The Revelations of a Wife" in stock in Brooklyn and the piece showed splendid possibilities for the road.

In addition to his dramatic piece Gatts will have out two musical shows, one that has been tentatively accepted by Mack who has been awaiting Gatts' arrival prior to starting its preliminary organization.

Gatts had out a company of "In Old Kentucky" last season and despite the influenza recorded one of the best seasons with his different companies.

Tried "He and She" Before

Reports to the contrary notwithstanding the Rachel Crothers' play "He and She" was produced elsewhere than on its recent Baltimore production. The MIRROR has it from Edwin Carty Ranck, who saw the presentation at the time that it was presented at the Plymouth Theater, Boston, on the night of Feb. 5, 1912, Ranck thinking at the time that it "was a particularly well constructed and interesting play." The play has been rewritten since that time.

Deagon Declines Offer

Arthur Deagon has turned down a number of offers for musical shows and has decided to stick to vaudeville next season, Deagon not opening, however, until the fall.

Rockefeller Aid in Actors' Memorial

Great is the rejoicing among the thespians in New York as a result of the announcement that John D. Rockefeller, Jr., has consented to serve as a member of the advisory committee of the Actors' Fund Memorial campaign. The Actors' Fund is on with a campaign to establish the Actors' Memorial Fund on a permanent sound basis, with the end of the "drive" listed for the night of December 5 when a special performance will be given in virtually every theater in the United States and Canada.

Daniel Frohman, president of the Actors' Memorial Fund, is giving a series of luncheons within the next few weeks whereby he plans to enlist the support of all business interests in New York in the proposed Memorial. Already some of the biggest men in New York's commercial ranks have signified intentions of rendering full support to the campaign.

Tonight's The Night

Unless another eleventh hour postponement the "Greenwich Village Follies" (title changed back again) will open tonight at the Greenwich Village Theater. There have been fully a dozen cancellations of the opening performance.

No Tour for "Everywoman"

Present plans in the Henry W. Savage offices do not include any tour next season for the reliable money-making "Everywoman." Savage has sent this show out for the past ten seasons. Only recently he disposed of the motion picture rights to this show for \$60,000.

Booked for the Cohan Theater

"The Little Whopper," the new musical show by Otto Harbach and Rudolph Friml, with book by Bide Dudley, which Abraham Levy will produce, is scheduled for its New York premiere at the Cohan Theater some time in September.

Next Winter Garden Show

"The Passing Show of 1919" will be the title of the new Winter Garden show to be produced by the Messrs. Lee and J. J. Shubert, to follow the run of "Monte Cristo Jr."

"Oh Uncle" Rehearsing Five Months Has Played Seven Weeks.
"Take It From Me", With Zoe Barnett, Will Open July 28.
Wm. Lawrence In "The Old Homestead" Opens Tour Aug. 18.
Bert Tiller, Lake Charles, La., Manager, Booking Shows Here.
Dolly Sisters In "Oh Look" Open Sept. 7, Springfield, Mass.

SPANISH OPERA

Operetta and Revue Open Season at the Cort

The theatrical league of nations seems to be dominated by Spain. An organization of Spanish singers presented a season of opera at the Park Theater with disastrous results, but this did not deter another company from seeking the elusive American dollar with Spanish opera at the Cort. Last night a large group of singers—of all ages and sizes—appeared in a program that comprised a one act operetta and a revue in one act and five scenes.

The operetta was none other than our old friend, "Charley's Aunt" set to music characteristically Spanish. In its Castilian form it is known as "La Viejecita" or "The Old Lady." Army officers and ladies of the nobility comprise the ensemble and most of the officers are stalwart maids who for height compare favorably with Shubertian show girl standards.

Consuello Baillo was a robust heroine—or rather a hero—and sang well the part of the ingenious young lover, who disguised himself as an old lady in order to gain entrance to the home of his sweetheart, on the night of a military ball.

"The Old Lady" was followed by "Dreams of Three," in which three young painters find inspiration in the wines that are most native of France, Italy and Spain. While under the spell of Bacchus they dream of these countries and the beauties therein, and of course, the entire company forms the stuff of which the dreams are made.

REID.

Robey Scalps American Ideas

Every incoming boat and cable brings some sort of new angle to the George Robey-Leon Errol controversy at the London Hippodrome as well as Robey's unmistakable scalping of American ideas that were expected to prove a boon to the new de Courville revue. When the Paris revue was called off Julian Mitchell, prior to his sailing July 3, was commissioned to insert George M. Cohan's "The Girl I Left Behind" in the Hipshow, "Joy Bells," with Errol playing the chief part in the number. It turns out that Mitchell's numbers, rehearsed for two weeks, haven't yet gone in, Robey's objections keeping them out according to late rumors. Robey has threatened to walk out of the revue if his "kicks" are not upheld by de Courville. And atop of it all the libraries (speculators) are backing up Robey. With Mitchell's work eliminated his trip here means only a big loss to de Courville. Meanwhile Errol continues to make the biggest hit imaginable despite Robey's apparent jealousy.

"Crimson Alibi" Postponed

"The Crimson Alibi," the mystery play by George Broadhurst, scheduled for its New York premiere at the Broadhurst Theater Monday night, was postponed until Thursday night of this week.

FIRE RUINS THEATER

Ben Levine's Camp Dix House Suffers Loss of \$65,000

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PINS FAITH TO "\$1.00 TOP" SCALE

William Spaeth's Two Road Shows Will Not Charge \$1.50 or \$2.00 Prices

PINNING faith in the "one dollar top" admission slogan William Spaeth, a well known manager and advance agent, who has been connected with a number of New York's principal producing firms, is sending out two companies of "Fair and Warmer" that will not charge more than that amount for either production.

Old friends of Bill's have urged him to charge at least \$1.50 or \$2.00 saying that "there are no bargains for theatricals" but Spaeth says he knows what he is doing and that he is sure that he will do better

with the "dollar top" proposition. Spaeth shows start August 30, the rights to the former Broadway success having been obtained from the Selwyn offices.

Spaeth declares he is having no trouble getting all the time he wants and that there is plenty of virgin territory for the dollar shows where the higher priced ones will have to pass up.

Meanwhile the higher-priced show managers are watching Bill, wishing him success but at the same time thinking it is utter foolishness not to charge a higher rate of admission.

To Write Norworth Revue

Jack Norworth has commissioned William B. Friedlander to write exclusive numbers for the forthcoming Norworth "New York Nights" revue which J. N. plans to bring out early in the Fall. Friedlander's wonderful success with vaudeville music has resulted in all kinds of offers coming his way for production numbers.

George Ade Writing

It has been some time, since the stage has had a new comedy from the pen of George Ade and word comes from his Indiana home that Ade has spent some of his spare time on a new comedy that may be brought out this Fall.

"Just a Minute" Cast

The new John Cort show, "Just a Minute," written conjointly by Harold Orlob, Harry L. Cort and George E. Stoddard, who also wrote "Listen Lester," has had the following players and vaudevillians assigned to its cast: Hal Skelly, Wellington Cross, Harry Kelly, Louise Groody, Deiro, Seymour Brothers, Knute Erickson, Billy Clark, Flo Hartwell, Katherine Belmore and the Morin Sisters. The show is scheduled to open in Atlantic City August 26, with its New York premiere to follow "Listen Lester" at the Knickerbocker.

Changes in London Theaters

During the excessive hot weather, the policy of the Grand Opera House in London, Canada, has been changed from "Two-a-day" with five big Keith vaudeville acts in addition to feature films, to "Three-a-day" with only one act, at reduced prices. In the fall, when attendance becomes normal again, the regular bills will be resumed. The Princess Theater in London was badly gutted by fire on June 6, and will probably not be opened as a theater again but will be turned into a store.

Will "Circus" Chicago

When Jos. Gaites makes his Chicago premiere of "Take It From Me" next fall it will be given as much publicity as a circus, with Frank Cruickshank now slated to land there ahead of the show.

Increase in Hotel Rates

Quite a number of Chicago hotels catering to the theatrical profession announce a big increase in rates for rooms since they lost the revenue from their bars.

Musical Comedy from Sidney Smith Cartoons

Norton, Bunnell and Klint have secured from Sidney Smith, the cartoonist, exclusive stage rights to "The Gumps," the popular cartoons now running in a number of newspapers. The play is by W. C. Herman. It is in two acts and six scenes and will be elaborately mounted. The music by Tell Taylor is declared to be unusually tuneful and original.

"The Gumps" will open the season early in August in Chicago. F. C. Cooper has been engaged as publicity man, and Fred Wagner, will be the road manager.

To Play Beneath Largest Trees in World

Sempervirens Club will produce "Soul of Sequoin" in Santa Cruz Mountains August 22. An immense stage will be built beneath the largest trees in the world. A tree 70 feet in diameter is seen in the background.

"Penny" Produced

"Penny," a new play by Martin Brown, is being presented for the first time this week at the Garrick Theater, Detroit, with Jessie Bonstelle and Paul Gordon playing the leading roles.

Combination House Gone

No more will combinations play the Crown, Chicago. This house, which has played everything from stock to burlesque, vaudeville to legitimate, has been taken over by the Ascher Brothers and transformed into a picture theater. Another combination house gone!

IS THAT SO!

Ethel Dane and Nancy Winston, two of the principals in "A Little Journey," at the Vanderbilt Theater, have opened their houseboat, the Swan, on the Hudson.

Amy Leslie, dramatic critic of the Chicago Daily News, is in New York looking over the summer shows.

Jennie A. Eustace has been engaged by Charles Emerson Cook for an important role in "An Innocent Idea."

George A. Florida closed a successful season of forty-five weeks in advance of Richard Carle in "Furs and Frills," and next season will be in advance of Cecil Lean and Cleo Mayfield, in a musical comedy, entitled "Look Who's Here," by A. A. Duchemin is handling the publicity for the forthcoming Jack Norworth revue, "New York Nights," which may be produced in August.

Charles Howard is under contract to appear in the new Raymond Hitchcock show.

Mrs. Ted Shawn (Ruth St. Denis) is visiting at Fetler's Springs in Sonoma County, Cal., having made a flight there from San Francisco in 26 minutes. She wore the regulation aviator's uniform.

Tom Wise, who is under contract with A. H. Woods, has been loaned, through the courtesy of Mr. Woods, to Oliver Morosco, and will appear in "Cappy Ricks" next season.

Ma-Belle has been engaged by the Messrs. Shubert for "Oh Uncle," due in New York shortly.

Stuart Sage, last seen here in "Old Lady 31" in 1917, has just returned from overseas. After a summer in motion pictures, he will appear in a new melodramatic comedy on Broadway.

Ted Lorraine and Gladys Walton, dancing in the Shubert "Gaieties of 1919," have formed a partnership and will hereafter be known as Walton and Lorraine.

Georgia Manatt, formerly working in musical tabs in the west under the stage cognomen of Georgia Oldham, has met with such success in "Take It From Me," that Jos. Gaites has placed her under contract for another year. Miss Manatt has a score of friends in the west who will be greatly pleased to learn of her New York success.

Clark's Hawaiians have sailed for Europe to offer the Londoners some real American jazz music on the ukeleles.

ACCEPT NEW RATES

Managers to Increase Wages of Certain Stage Hands

At a meeting between representatives of the Managers' Association and the local branch of the International Alliance of Stage Employees an agreement was entered into whereby certain of the stage hands will in the future receive a higher rate of wage.

The new wage scale now awards the carpenter \$55 a week; the assistant carpenter, \$50; flyman, \$50; propertyman, \$55; assistant propertyman, \$45; electrician, \$55; assistant electrician, \$45; all extra men, \$45.

Week's Concert Features

At the Lewisohn Stadium concerts, given under the auspices of the Music League of the People's Institute, the features this week are as follows: Monday, July 14th, Bastille Day, Anna Fitzu of the Metropolitan Opera Company, soloist. Tuesday, July 15th, is operatic night, with Marie Louise Wagner, soprano, and Zanco de Primo, tenor. On Wednesday night, Henry Hadley, the first American guest conductor, directs his own works. Inez Barbour, soprano, who is Mrs. Henry Hadley, is the soloist for that night. Thursday night, July 17th, Beatrice Ragsdale is the solo pianist in Rubinstein and Tchaikovsky numbers. Friday night, July 18th, is opera night, with Earle Tuckerman and the Stadium Quartette assisting. Saturday night, July 19th, is popular night with the popular soprano Florence Macbeth, as soloist. Sunday night, July 20th brings the return engagement of Forrest Lamont, the distinguished American tenor of the Chicago Opera Company, on an insistent public demand, and Grace Kerns, American soprano.

In "The Red Dawn"

For the cast of his new play, "The Red Dawn," which is to be seen here next month, Thomas Dixon has engaged Doraldina De Witt, C. Jennings, Flora McDonald, Austin Webb, Maria Bianche, Gladys Hurburt, Averill Harris, Mattie Ferguson, Cassius Quinby, Mrs. Dr. Witt Jennings, Louis Lytton, Billy Wells, Marcel Rousseau, George T. Meech, John Saunders and Willis Evans.

Eighth "Passing Show" Soon

"The Passing Show of 1919" will be the title of the new Winter Garden show to be produced by the Shuberts to follow "Monte Cristo, Jr.," which is now in its twenty-fourth week. The new "Passing Show," which will go into rehearsal shortly, will be the eighth of the series.

The Friars' Outing

The Friars hold their annual outing on July 17. It takes place as usual at Glenwood-on-the-Sound. George S. Dougherty is chairman of the committee in charge.

Bankruptcy Petition

Ernest Briggs, a theatrical agent, of 2316 Andrew avenue, New York, has filed a voluntary petition in bankruptcy, giving his liabilities as \$11,093, with no assets.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING JULY 19

Theater	Play	What It Is	No. of Times
Astor	East Is West	Chinese Peg O' My Heart	238
Booth	The Better 'Ole	Dramatization of Bairnsfather's cartoons	316
Broadhurst	The Crimson Alibi	Reviewed in this issue	8
Geo. M. Cohan	Griffith Repertory	Extended engagement of "Broken Blossoms"	123
Criterion	Three Wise Fools	Has a certain amount of whimsy	303
Eltinge	Up in Mabel's Room	The dramatization of a chemist	213
44th Street	Gaieties of 1919	Speedy Shubert summer show	16
Fulton	John Ferguson	Religious and philosophical conflict	80
Gaiety	Lightnin'	A triumph for Frank Bacon	380
Globe	She's a Good Fellow	Lively musical comedy	96
Greenwich Village	Greenwich Village Nights	To be reviewed	
Hudson	Friendly Enemies	Louis Mann now featured	491
Knickerbocker	Listen, Lester	Fine show for the T. B. M.	242
Liberty	Scandals of 1919	Mostly sandals	56
Lyric	The Five Million	Reviewed in this issue	15
Maxine Elliott's	39 East	Play of New York boarding-house life	130
Miller's	La, La, Lucille	Money moon versus honeymoon	64
New Amsterdam	Follies of 1919	They're off! Let's go!	40
Playhouse	At 9.45	Mellow melodrama	25
Selwyn	Tumble In	Musical version of "Seven Days"	135
Shubert	A Lonely Romeo	An attractive summer entertainment	47
Vanderbilt	A Little Journey	Has a long run	237
Winter Garden	Monte Cristo, Jr.	Extraganza written with imagination	187

* This Mirror Feature is imitated by other Amusement papers.

"CIVILIAN CLOTHES"**New Play by Thompson Buchanan in Los Angeles**

"Civilian Clothes," by Thompson Buchanan, was presented by Oliver Morosco at the Morosco Theater in Los Angeles. The play is described as a "comedy of after the war." A society girl marries an army officer in France, and thinking that he is killed, returns to America. While she is considering offers of marriage from old-time sweethearts, the man appears as a rough-shod civilian. Whereas, he had captivated her as a soldier, he dismays her as a civilian. To learn manners he takes a position as butler in the family. Her native snobbery forbids her revealing the marital relationship. Of course, the man is playing a game, for he really was a very successful and well-educated engineer.

The play has an artificiality which, while justified in the final outcome, revealing the man's game, lacks coherence.

Thurston Hall was convincing in the role of the hero-butler. Eleanor Woodruff appeared to advantage as the wife. Marion Vantine made an excellent modern vampish widow.

Country Club Next to Healy's May-November Farm

A certificate of incorporation filed in the Westchester County Clerk's Office indicates that under the direction of Thomas Healy, prominent New York restaurateur, a group of New York and Westchester residents are organizing the Hartsdale Country Club, which when completed will be one of the finest in this section of the country. The clubhouse will be erected on the property adjoining the grounds of Mr. Healy's May-November Farm at Hartsdale, and will comprise more than 140 acres. The project will, it is estimated, cost \$750,000.

For Memorial Campaign

Arrangements have been made and chairmen appointed for prosecuting the Actors' Memorial campaign in every line of business. Daniel Frohman, president of the Actors' Fund of America, presided. Joseph F. Cullman, Jr., was appointed chairman of all the trades. L. J. Robinson, chairman of the hide and leather trade, said his associates had bought out the Liberty Theater.

Give Plays for Pelham Boys

Whitford Kane and his Irish Players will present "Lonesome Like" and the Neighborhood Players "A Night at the Inn" at Pelham Bay Naval Training Station July 23 under the auspices of the Knights of Columbus. The performance will be under the direction of the July 4th Legion, of which Thomas Egan is President.

"On the Rocks" Coming

"On the Rocks," a play by James Faller, has been accepted by the Dewell Producing Corporation for early production.

Fred S. Griffith send address to brother Bill as he is anxious to locate you

**NO MAN'S LAND****By Mile Rialto**

A DAINTY little shepherdess, who can sing and dance charmingly, in the person of Marjorie Gateson, flitted through "The Gaieties of 1919" and kept the feminine eyes of the audience riveted upon her. For it has been a long, long while since they had seen a costume so delicate and alluring. And Miss Gateson set it off charmingly and suggested a Watteau painting at its best. According to the programme, Homer Conant designed the costumes, and he is certainly to be congratulated for his excellent taste.

AND in the same Gaieties, Marguerite Farrell demonstrated that she could sing Irish songs other than her famous Kelly song of a few seasons ago, with just as much vigor and feeling. So it seems as though she will warble *I'm Irish* into success before many moons have passed.

THE news that May Vokes has been engaged to play the leading feminine role in John Cort's production of "Three's a Crowd," assures us of one evening of fun, at least, this Fall. For May Vokes comes first and foremost on our list of favorite comediennes. Who, other than May Vokes, can fall so comically, or get the full humor out of her lines with the least visible effort? And then, her dresses alone are a "scream."

SUE MACNANAMY has left the stock days far behind her. In "The Five Million" she was seen as a returned soldier's sweetheart and proved that the training she received in stock was thoroughly worth while. A little frock, simply made and trimmed with buttons added to her pleasing appearance.

"THE FIVE MILLION" also served as a turning point in the career of Helen Barnes, who played a "straight" part for the first time. Usually her dancing was the feature of a play—or rather of a Princess Theater musical comedy—but in this story of the returned heroes she showed she possesses a decided talent for acting.

THE bathing girl came into her own during the hot days of the past week. Down at Long Beach Vivienne Segal was seen in a costume that was more than appropriate for a Fourth of July celebration, the outer being of the popular blue jersey variety, while bright scarlet stockings and tights lent color—and daring to all that remained of the suit.

JOYCE FAIR has become a grown-up, indeed, now that she is signing contracts. Having acted in pictures during recent years, we sort of lost track of the cute little girl who played so charmingly with Ernest Truex in "The Dummy" several years ago. But now that she is Cleopatra in the whirl of youth and beauty atop the Century Theater, we have had a chance to see her again and approve of Mr. Gest's foresight in having her signature attached to a two-year contract.

A NOTHER young leading woman has come upon the theatrical horizon—and this time she has come to stay. For Marie Goff woke up the morning after the premiere of "At 9.45" to discover herself labelled a "find." And she deserves every word of praise written about her. She plays with charm and distinction and also possesses the al-ways to be desired art of knowing how to dress well. "At 9.45" marks her debut before a New York public, as she has had rather limited stage experience. William A. Brady was the first to see her talents, and after a season on tour in "The Thirteenth Chair," he featured her in "Never Too Late," which never came to town.

IRENE MARCELLUS, according to her friends, is one of the most eager of the players for the opening of the "Greenwich Village Night." She is all enthusiasm for her stage work, and now that she will appear in a play for the first time, her enthusiasm knows no bounds. Before her engagement for the Greenwich Village Theater production, she had appeared with the Helen Moeller dancers, and there her beauty attracted the attention of such artists as Harrison Fisher, Howard Chandler Christy and Penryhn Stanslaws, for whom she later posed.

THE news that Mr. Ziegfeld will give \$100 Liberty Bonds to all of his beauties who—up to the middle of September—do not become sunburned, is more or less startling. For what will the poor things do, now that they cannot disport themselves in one-piece suits at some breezy watering place? But then, perhaps they do not care about winning such a trifle as a \$100 Liberty Bond, and so will enjoy the summer in their own unencumbered way.

THE Glorias again danced their way into favor in the Gaieties revue. They can always be relied upon to present something new—even though it must be difficult in these days of new and startling dances. And, though the shimmy went its popular way through the rest of the performance, it was quite absent from the dancing Glorias programme. Their newest dance is eccentric—and wild, but of that popular type that has made them a welcome addition to any production. The Glorias, you will recall, were the first to invent the skating dance, which has been imitated by so many dancing teams.

INA WILLIAMS is a crazy quilt all by herself in the 1919 Gaieties. And her number was one of the most pleasing of the entire play. Miss Williams, who is almost a newcomer to the Rialto, evidently knows the value of originality—for her Crazy Quilt dance is certainly very different from anything seen about town. Though the Gaieties was almost one dance after another, Miss Williams, with the Glorias, proved that to trip the light fantastic is still one of the most popular indoor sports around Broadway.

"THE FIVE MILLION"**Sentimental Small Town Comedy with Returned War Hero**

Guy Bolton and Frank Mandel are the latest to use the small town formula in a play and like Willard Mack, Owen Davis and others they seem to be perfectly well satisfied with the formula. It has been a recipe long popular in the workshops of the playwrights, requiring but little use of the imagination and little stress upon the notes of sincerity and verisimilitude.

In the case of "The Five Million," however, the conventional story is told in a new but not wholly unexpected atmosphere—the atmosphere of patriotism that has its basis in the return home of a war hero. The authors have studied well the notebooks of Winchell Smith and in so doing have added another picture to the "Turn to the Right" gallery of plays. But the work as a whole is uninspired.

The story concerns a member of the air service, reported dead, who returns to his home town to find other men in control of his law practice, his sweetheart false and the suspicion of an uncommitted crime hanging over him. With him are his cronies of the trenches—introduced for comedy relief. And other familiar characters, all of them drawn with the usual exaggeration, are an inventor who has been defrauded out of his life work, a scheming lawyer and a fiery G. A. R. veteran. There are several amusing lines and good situations revolving about the attempts of the hero to set his affairs aright.

James Gleason and William E. Meehan extracted every possible bit of humor out of the comrades of the hero. The latter was played with discretion by Ralph Morgan. Percy Helton did well as a weak brother. Robert McWade and Purnell Pratt lived up to the villainous requirements. Beatrice Noyes and Sue MacNanamy played the leading feminine roles capably, and Helen Barnes gave a good performance of a small role.

REID.

A. S. Stern to Produce

A. S. Stern, who is a prosperous cutglass manufacturer and incidentally a most successful impresario of plays on tour—is to present next season Miss Norton and Paul Nicholson in Mark Swan's force, "She Walked in Her Sleep." The play is already being booked. Stern has placed them under a contract of three years, agreeing to star them the second season in a play written especially for them.

"In Old Kentucky" Again

Messrs. George W. Sammis and Ambrose Miller are rapidly completing their plans for the revival of the famous melodrama, "In Old Kentucky." The tour of the piece, which will begin on August 14, will mark the twenty-seventh season of this popular racing play.

To Produce "Mommer"

"Mommer," a character comedy by Edward Goodman, in which Mary Shaw is to be featured, will be staged shortly by Selwyn & Company, which firm has also placed Jessie Glendinning under contract to appear in a new play early in the season.



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TEACHING THE YOUNG WHAT NOT TO WRITE



"Oh, that mine enemy would write a book!" is a familiar quotation, and those enemies of "English 47," the famous course in playwriting at Harvard University presided over by Professor George Pierce Baker, will be greatly gratified at the news that Professor Baker has written a book entitled "Dramatic Technique," in which he sets forth in terse and logical form his ideas about playwriting—the ideas that he has been planting in the minds of embryo playwrights at Harvard for many years. But the men and women who have always contended that playwriting cannot be taught—at Harvard or anywhere else—will be disconcerted when they discover that Professor Baker agrees with them.

Prof. Baker's Task

As a matter of fact, from the time "English 47" first became a course at Harvard some ten years ago, Professor Baker has only endeavored to do two things: to prove conclusively to the would-be playwright that he does *not* possess the dramatic instinct and would do well to pass up plays, and to aid the man who *does* possess the dramatic instinct to shorten his term of apprenticeship. He has never said that he could do anything else, as all past and present students of "English 47" will affirm. In other words, Professor Baker is just as much concerned in teaching the young idea what *not* to write as what to write.

Can playwriting be taught? That question is now so ancient that it takes its place alongside those other honorable conundrums: Did Bacon write the plays attributed to Shakespeare? How old is Ann? How much wood would a woodchuck chuck if a woodchuck would chuck wood? Did Edgar Allan Poe really drink to excess?

The absurdity of the question lies in the hidden meaning of the interrogation. What the asker of such a question actually means is: Can you teach a man or a woman to write a *successful* play? Of course not, and no one with an ounce of gray matter in his head has ever contended that you could. But, meaning one thing and saying another, these critics denounce the teaching of dramatic technique as ridiculous, never realizing that *they* are ridiculous and not the teacher of technique. Because, whereas you most emphatically *cannot* teach a tyro how to write a successful play, you most emphatically *can* teach him what *not* to write if he ever expects to attain success as a writer of drama. Professor Baker makes this point very plain.

The School of Experience

"When the young playwright whose manuscript has been returned to him but with favorable comment, asks what he is to do to get rid of the faults in his work, both evident to him and not evident," says Professor Baker, "he is told to read widely in the drama; to watch plays of all kinds; to write with endless patience and the resolution never to be discouraged. He is to keep submitting his plays till, by this some-

BY EDWIN CARTY RANCK

Prof. Baker's Aid Only for Those Would-Be Playwrights Who Have Dramatic Instinct—Success Not Guaranteed—The Cases of Sheldon, Kinkead and Ballard

what indefinite method of training, he at last acquires the ability to write so well that a manuscript is accepted.

"Why, however, is it impossible that some time should be saved a would-be dramatist by placing before him, not mere theories of play-writing, but the practice of the dramatists of the past, so that what they have shared in common, and where their practice has differed, may be clear to him? To create a dramatist would be a modern miracle. To develop theories of the drama apart from the practice of recent and remoter dramatists of different countries would be visionary."

Two Many Schools

Professor Baker says he has written "for the person who cannot be content except when writing plays" and not for those individuals who are planning to conduct more courses in dramatic technique. He views with alarm "the recent mushroom growth of such courses throughout the country" because he thinks that instruction in the writing of plays should be for graduate, rather than undergraduate students.

"Mere lectures," he adds, "no matter how good, will not make the students productive. The teacher who is not widely eclectic in his tastes will at best produce writers with an easily recognizable stamp. In all creative courses the problem is not, 'What can we make these students take from us, the teachers?' but, 'Which of these students has any creative power that is individual? Just what is it? How may it be given its quickest and fullest development?' Complete freedom of choice in subject and complete freedom in treatment so that the individuality of the artist may have its best expression are indispensable in the development of great art."

Sheldon's Instruction

Professor Baker's endeavor to shorten for the inexperienced dramatist his time of apprenticeship had borne fruit long before the appearance of this book. Edward Sheldon, possessing to a strong degree the dramatic instinct when he first attended Professor Baker's course at Harvard, was taught to avoid many of the pitfalls that lurk for the beginner. So were Hermann Hage-

dorn, David Carb, Florence Lincoln, Elizabeth McFadden, Fred Ballard, Cleves Kinkead and many others—all of whom were potential playwrights when they began the study of dramatic technique. I am sure if you asked these writers about it today, they would gladly admit that their "time of apprenticeship" had probably been cut in half.

A great amount of twaddle and nonsense has been written about teaching playwriting by persons who obscured the subject by a mist of misunderstanding until one "couldn't see the forest for the trees." Boiled down, it is all very simple and matter-of-fact. A man has a knack for writing and tries a play. He sends it to a manager and it comes back either with the promptness of a homing pigeon or the tardiness of a Boston-Maine train. The manager is a busy man who hasn't time to write the would-be dramatist a detailed criticism of his play. So the tyro takes it around to some of his friends and gets them to read it, and they all tell him different things until he grows bewildered and doesn't know whether God intended him for a playwright or a wheelwright.

Some Become Critics

Well, what is he going to do about it? If he has the stick-to-itiveness necessary for success as a playwright, there are two courses open to him: he can either go on writing plays and submitting them to managers until he finally learns that he *can* or *cannot* write successfully for the stage, or else he can go to Harvard and study playwriting in "English 47." If he pursues the latter course and is an intelligent, open-minded human being, he can prove to his own satisfaction at least that creative dramatic writing is not for him. In discovering that, however, he may also discover that he has the knack of dissecting other men's plays, and if he sticks to this last he may ultimately achieve success as a dramatic critic, a decision that has been reached by many of Professor Baker's students.

There are many men who contend that journalism cannot be taught but it is being taught in many of our leading universities and many graduates in schools of journalism are today holding down reportorial and editorial positions on leading newspapers. It is the same with short-

story courses, which have also been bitterly criticized, but I know half a dozen successful short-story writers who obtained their training in courses of this kind.

Short Stories to Formula

For instance I know one highly successful short story writer—a man whose work appears in all of the leading magazines and who has recently written a "best seller." This man brazenly admits that he writes his stories according to a writing formula that was given him by a teacher of short stories in one of New York's leading universities. He plans out a short story exactly as a general might plan out a campaign, sticking metaphorical pins in his literary map. Here, for instance, must be "love interest" and there must be action and "punch." This other pin is for humor and the next one is for pathos—and so on. Then he sits down at his typewriter and pounds out the story, keeping his eye constantly on the various pins that dot his map. He confided to me that he had never sold a short story in his life until he took that course of instruction.

The Case of Kinkead

Cleves Kinkead, author of "Common Clay," was strenuously advised by a friend of his, a prominent playwright, not to go to Harvard and study in Professor Baker's course. This friend told him that he could learn more about playwriting in the "University of Hard Knocks" than he could learn at Harvard in ten years. But Kinkead felt that "English 47" would prove to him whether he *could* or could *not* write a play, so he hid him to Harvard, where, after learning what *not* to do in the writing of plays, he learned what to do, and then wrote "Common Clay," which not only won the John Craig prize in Boston, but ran for eight months in New York.

Fred Ballard, author of "Believe Me, Xantippe" and "Young America" held a degree from the "University of Hard Knocks" when he wrote a successful play. He had worked as a stage hand in the Illinois Theater in Chicago in order to learn all about the theater "back stage." Then he decided that there were still many things that he did not know about playwriting, so he tackled "English 47." There he, too, learned what *not* to do in trying to climb the ramparts of theatrical success, and this knowledge stood him in good stead when he wrote "Believe Me Xantippe."

Does Not Guarantee Success

Professor Baker is far too sane and intelligent to guarantee success to would-be playwrights, but in teaching them what *not* to do, he is saving them from unnecessary heartaches and disappointments in the most difficult of all creative arts. And if the prospective dramatist learns in bitter travail of spirit that, after all, God intended him for a wheelwright rather than a playwright, he should offer up a prayer of thanksgiving that the light was shown him in time, for what profiteth a man if he write an hundred plays and never hath one produced?

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ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

BOSTON: PLYMOUTH—Carl Hunt Stock company presented "Florodora." Exceptionally good work was done by Laura Hamilton, Dorothy Maynard and Messrs. Norton and Beebe. **COPLEY**—The Jewett Players are offering "The Two Pairs" again this week. The theater probably will close at the end of the week for the summer season.

CHICAGO: WILSON AVENUE—The North Shore Players capably rendered "Bought and Paid For," by George Broadhurst. The extremely warm weather during the entire week retarded business somewhat. Harry Hollingsworth, the new leading man, portrayed the part of Robert Safford; Alice Auger, Josephine, a maid; Vincent Dennis was James Gilley, a shipping clerk; Nan Crawford was Virginia Blaine; Fanny Blaine, her sister, and Douglas Graves was Oku. "Some Baby" followed.

CLEVELAND: COLONIAL—"The Gypsy Trail" was given at the Colonial Theater last week by the popular Colonial Theater Stock company, of which Clara Joel is the head. It was one of the most attractive plays so far presented by the organization, and one of the best liked, as shown by the generous support of the public. This week the company is presenting Robert McLaughlin's newest play, "Fires of Spring," for the first time on any stage. McLaughlin is the author of "Eternal Magdalene," "The House Without Children" and other successes. Loeb.

INDIANAPOLIS: SHUBERT-MURAT—The ninth week of the Stuart Walker company, July 7-12, ushered in "Don," presented by the New Theater company at the Murat some years ago. The deft manner in which George Gaul handled the title role, put him in high favor with those out front. George Sommes scored an emphatic success as Thompson. Aldrich Bowker was another whose highly amusing performance as the blustering General Sinclair added much to the success of the production. Elizabeth Patterson, Beatrice Maude, Margaret Mower, Edgar Stehli, Beulah Bondy and Ena Risley pleased. "The Gibson Upright," a new play by Booth Tarkington and Harry Leon Wilson will be put on for the first time week of July 14. Kirkwood.

NEW BRITAIN, CONN.: LYCEUM—The Cormican Players have settled down to a nice season of it at the Lyceum Theater, with every sign of a long summer stay. The popularity of the players has increased at every performance. The play this week is "Common Clay," with Ethel Van Waldron in the leading role.

PORTLAND, ME.: JEFFERSON—The Jefferson Theater Stock Company gave an excellent presentation of the success, "Lilac Time," with Grace Carlyle in the role created by Jane Cowl. Her interpretation was a very worthy one. Robert Gleckler is fast proving himself one of the most popular leading men ever seen here in any stock organization. The other members of the company did excellent work and the production was a very well balanced one. For the week following William Collier's great success, "Nothing but the Truth," is the bill. Straw.

SAN FRANCISCO: ALCAZAR—The Alcazar offered Hoyt's "A Temperance Town" to a crowded house. The play is timely. S. R. O. was the order of the day. Next will be seen for the first time here "The Walk-Offs." Barnett.

SEATTLE: WILKES—"Charley's Aunt," the three-act farce by Brandon Thomas, offered by the Wilkes Players, played to good business. Howard Russell, in the title role, was great and received the warmest kind of welcome; Ivan Miller handled the role of Jack Chesney with his accustomed ease and grace; Erman Seaneay made a fine Brasset; Grace Huff, Ruth Renick and Jane Darwell did good work and received their share of applause. The play was well staged under the direction of Addison Pitt. "Here Comes the Bride" followed. Mendell.

SOMERVILLE, MASS.: SOMERVILLE—Arthur Howard received a tumultuous welcome when he stepped on the stage in "The Only Son." Whistles, cowbells, rattlers, and other noise-making devices were mingled with the reception. Grace Fox, John Gordon, Ruth Fielding, Ted Brackett and C. Cummings aided materially in making the play good, while Kendal Weston arranged a beautiful production. This week "Charley's Aunt" is the bill, with Mr. Howard in the title role.

TORONTO: ROYAL ALEXANDRA—"Billeted" drew good attendance in spite of street railway strike and very hot weather. Two extra matinees were given the second week. Estelle Winwood, in Miss Anglin's role hardly satisfied; in fact

though possessed of an attractive voice, and a charming manner, she did not improve with acquaintance, and the five weeks' season as leading lady ended Saturday. "Yes or No," a rather clever satire, gave Miss Carruthers a splendid chance for comedy, in which she is delightful. Thos. Jackson joined the company and while he is welcome, it isn't more male actors Mr. Robins requires, but some females that can act. The men are capable and give a good account of themselves, but outside of two (and one gets very little chance) the female contingent is pretty mediocre. Dantree.

WILKES-BARRE: POLI—Mystic plays are magic attractions for the theatrical manager as was shown by this week's presentation, "The Unknown Voice." Audience was held spell-bound to the climax. Manager Galvin stirred up much interest at the Monday matinee by a prize offering to the person in the audience solving the mystery. The play was well staged, and the entire cast acted well. Briggs.

Trent Theater for Stock

Plans have been completed whereby the Trent Theater, in Trenton, N. J., will inaugurate a season of stock on Monday night, July 28, with the Joe Peyton Stock company, which will produce the latest Broadway successes for an indefinite period.

Motion pictures have just closed, and the Trent will be closed to the public for two weeks, during which time alterations and renovations will be made that could not be taken care of while the house was doing business.

IS THAT SO!

Edwin Vail has been re-engaged as director of the dramatic stock company at the 5th Avenue Theater, Brooklyn. This is his second season there. Rehearsals start early in August.

Only two companies under the Blaneys, Charles E. and Harry, are now operative in New York, one headed by Cecil Spooner at Miner's in the Bronx where business is reported as being splendid despite the weather, and the other at the Yorkville (86th Street), which is also reported as doing well.

Just when the 14th Street will reopen is problematical, but the management is reported as returning stock there early in August. Emma Bunting proved quite a favorite during her recent engagement there.

Jimmy Cormican, well known along Broadway and who managed a stock proposition in Newark last season, is both manager and leading man of the Lyceum, New Britain, Conn., stock company. Jimmy so far has been doing splendidly up there, but the worst of the hot weather hasn't hit show business yet.

Edward Hart, who recently joined the Benedict's ranks, is very busy in the stock department of Sanger & Jordan and has demands for plays from all parts of the United States and Canada. Eddie has built up a bully stock department and he informs the Mirror that the summer season so far in certain localities looks mighty good.

Eddie vouchsafes the information that he has had a big demand for "Daddy Long Legs," it being chosen as the opener this week of the new season at the Jefferson, Portland, Me., where Grace Carlyle and Robert Gleckler are the leads. It is also the opening bill at Celeron Park, Jamestown, N. Y., this week.

The Brown-Howell's stock that has been at the Opera House, Newburgh, N. Y., has moved to Whalom Park, Fitchburg, for the remainder of the summer.

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HOW THE SHOWS ARE DOING ON THE ROAD

CHICAGO: BLACKSTONE—"Tillie" left Saturday night and that house is now numbered with the dark ones. PALACE—"The Passing Show" continues merrily on its way and the house seems to sell out nightly in spite of the heat. COLONIAL—George W. Lederer's "Angel Face" seems to be gaining in popularity, for its takings last week were splendid. GAR-RICK—Cosmo Hamilton's comedy, "Scandal," with Charles Cherry and Francine Larrimore, is in its nineteenth week and is doing next to the best business of any house now open. LA SALLE—"Honey-moon Town" remains at the La Salle. COURT—"I Love You" is in its eighth week at the Court. STUDEBAKER—"Sunshine," with Richard Carle as the chief funmaker, remains. GRAND—Grant Mitchell and the original company of "A Prince There Was" continues at the Grand. This company will tour the principal cities of the East and a company now being organized will play the South and the Pacific Coast. The extremely torrid weather has put a crimp in all indoor amusements, but the houses now open announce no closing date for the remainder of summer. Atkins.

HELENA: MARLOW—Guy Bates Post as Chilcote in "The Masquerader" July 8 was the occasion of much enthusiasm. July 9 "A Good Bad Woman" was presented by an all star cast consisting of Margaret Illington, Wilton Lackaye and Katharine Kaelred. A packed house greeted

this excellent performance. July 12, Leo Carrillo in "Lombardi Ltd.," completed the week of most excellent plays seen in Helena for years. Good audiences greeted all of them. Gans.

SAN FRANCISCO: COLUMBIA—At the Columbia Ruth Chatterton presented her comedy in a very pleasing manner. "The Merrie Month of May" is the name. The star composed catchy tunes for the play. The house was filled. CURRAN—At the Curran Marjorie Rambeau opened to a crowded house in "Eyes of Youth." The play was enjoyed, but much more so the star. CASINO—The Casino has Will King still starring this week in "I'll Say So." Barnett.

SEATTLE: METROPOLITAN—Julian Eltinge played to good business week June 29. He was supported by an excellent company. Otis Skinner, July 10-12; "Chin Chin" July 13-19. Mendell.

WILLIMANTIC: LOOMER—"Girls from Huyers," Marie Costello, Alice Burke, Dunn and Standish. Al Curtis, the Hebrew comedian, and small chorus made an entertainment that received much applause and good houses. Palmer.

WINONA: OPERA HOUSE—Guy Bates Post in "The Masquerader," gave a splendid performance to a large and very enthusiastic house. Mr. Post was favored with numerous recalls. Hastings.

WHERE'LL WE GO?

Joy Yoeng Restaurant

What is bound to become the Place of Popularity is the brand new Joy Yoeng Restaurant at 711-715 Seventh Avenue, which has just been thrown open to the public and which is fast becoming the favored eating rendezvous of the Rialto crowds. Chinese and American foods are served up in splendid style, with the restaurant featuring a Famous Special Dinner, served daily 11 a. m. to 2:30 p. m., with special service to parties. Reservation may be made by phone (Bryant 5199). To enliven the evening the Joy Yoeng management has special music dispensed until a late hour, with dancing also permitted upon a handsomely constructed floor.

Rolland Hotel, Great Falls

Any town west of the Hudson River is known in the Big Village as a Hick Town. It is a good thing, when making a tour of Hick Towns to bear in mind the places at which civilization sticks out for the traveler to see. One such place is the Rolland Hotel, at Great Falls, Mont. It is but one block from the Grand Theatre.

Reisenweber's

Reisenweber's is not only famous for the truly marvelous entertainment they provide, but also for the excellence of the fare. For instance, there is a dinner set out each evening and termed a genuine old fashioned Southern dinner that would be hard to duplicate and harder still to excel in any hostelry south of that widely advertised Line of Mason and Dixon.

BIRTHS

A son was born on June 23 to Mr. and Mrs. Oral D. Cloakey. Mr. Cloakey is manager of the Allen Theater, Edmonton.

MARRIAGES

BOYD-RAYMOND—Ruby Raymond, recently widely known on the vaudeville stage, was married on June 10 to S. R. Boyd, a salesman for a leading firm of Fifth Avenue hatters. Miss Raymond,

who has been seen at leading vaudeville houses at the head of a popular singing and dancing act, was until recently the wife of Montgomery Moses, manager of theaters in Trenton, N. J.

DEATHS

ABELES—Edward Abeles, one of the best known actors on the American stage, died July 10 of pneumonia at Dr. MacWilliams's private sanitarium. He was 49 years old. Mr. Abeles went on the stage at an early age and since then has taken important parts in many well known plays. He was a member of the cast of "Brewster's Millions," in which he took a principal part and played in the show during its entire run. Lately he had been appearing in "Oh, Lady! Lady!"

BEAR—Mrs. Kate C. Bear, in the 83rd year of her age, died at her late residence, No. 2115 P Street N. W., Washington, D. C., at 6:20 p. m., July 4. She was the mother of Mrs. Charles B. Hanford, known to the stage as Marie Drofnah, and with whom she made her home. Besides Mrs. Hanford, Mrs. Bear leaves two other daughters, Mrs. J. W. Bennett, of Richmond, Va., and Mrs. John H. Gehret, of Bridgeport, Pa.

CHAPLIN—Charles S. Chaplin, Jr., the infant child of the moving picture actor, died in Los Angeles, Cal., July 11, seventy-two hours after his birth.

FOX—John Fox, Jr., the novelist, died at his home at Big Stone Gap, Va., July 8, of pneumonia, after a brief illness. He was the author of "The Little Shepherd of Kingdom Come," "The Trail of the Lonesome Pine," both of which were dramatized, "The Heart of the Hills" and other works. Mr. Fox was married to Fritz Scheff, the actress and vocalist, in December, 1908, at Mount Kisco, N. Y. They were later divorced.

ROCK—Charles Rock, well-known English actor, died in London July 12. Rock accompanied Sir John Hare on his first American tour in 1895.

WRIGHT—Willard B. Wright, formerly a Shakespearean actor and recognized as a Shakespearean authority, died suddenly on the board walk in Atlantic City on July 1.

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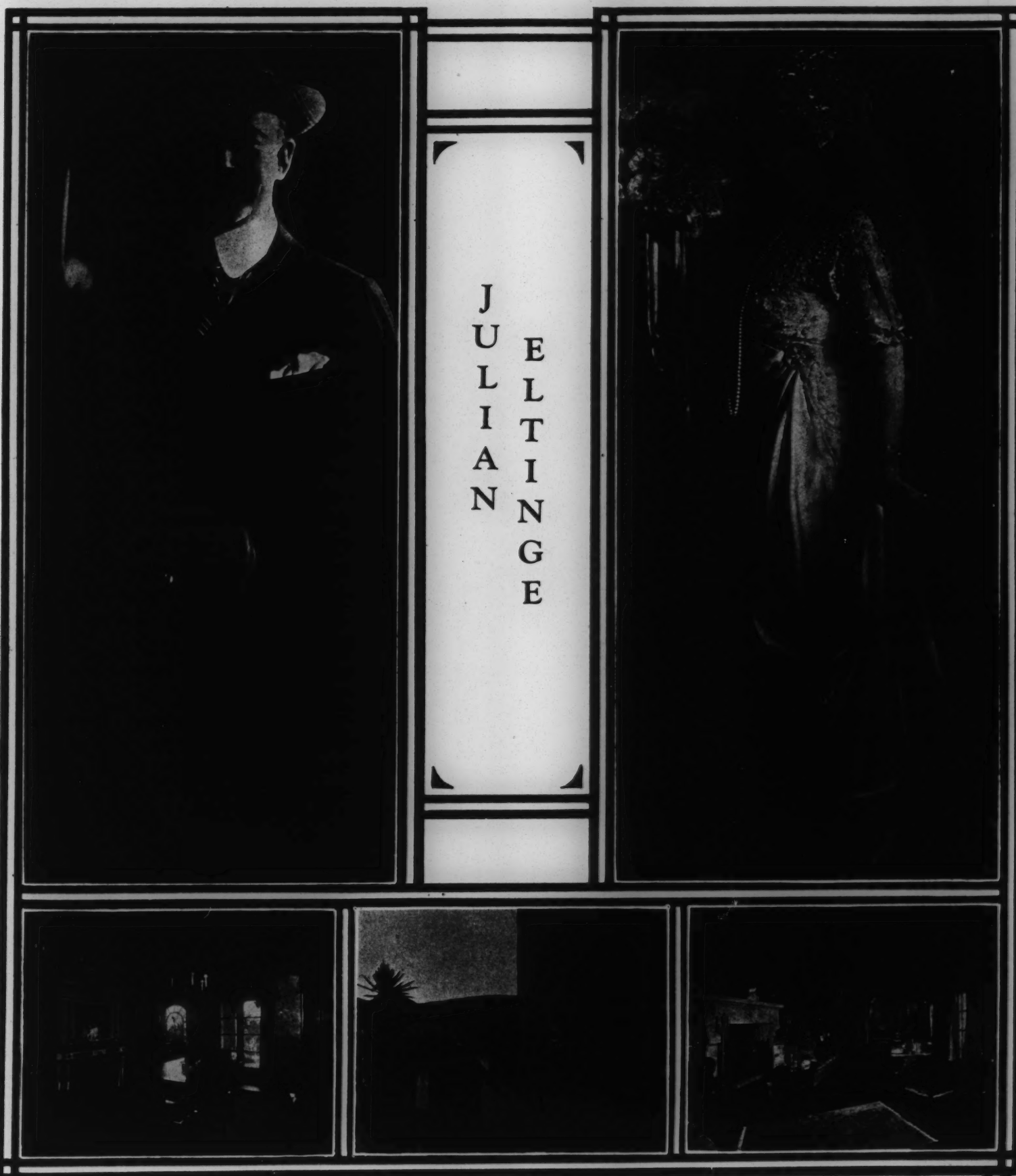
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THEODORE SCHMITZ, Proprietor

REGINA, SASKATCHEWAN



Julian Eltinge announces the continuation of his phenomenally successful tour, at the head of his "Vaudeville Revue, of Nineteen Nineteen," through the entire summer and until October 10th, 1919; completing a season of over forty weeks. His Company opened last December for a short engagement only, of about twelve weeks. The tour, however, has been extended from time to time, owing to its unprecedented financial, as well as artistic success.

It is noteworthy that many previous attempts have been made to successfully present Vaudeville en-tour; but, in almost every instance the result has been disastrous.

It must, therefore, be most gratifying to Mr. Eltinge to know that he has already broken all precedents in theatrical history.

At the conclusion of his present tour, Mr. Eltinge will immediately start rehearsals for a new Musical Comedy Revue from the pen of Edgar Allan Woolf, which he hopes to have ready to open in Atlantic City the first week on November.

Not only is Mr. Eltinge world famous as the greatest delineator of the fair sex, but also his artistic sense is developed to a very high degree; as is evidenced by the above pictures of his palatial home on Mt. Dalton, in the suburbs of Los Angeles, which was designed and furnished by him in every detail.



BELLE BAKER

*Singing in Vaudeville Waterson, Berlin and Snyder's Sensational
Novelty Number, "When the Preacher Makes You Mine."*

VAUDEVILLE VOLLEYS—From



Any doubt that Eva Tanguay was about to file a petition in bankruptcy was surely dispelled last week when the cyclonic comedienne purchased a handsome home adjacent to Hollywood, Cal., the place being located on Mountain Peak, which is considered the highest part of that section of California. It has thirteen rooms, all elegantly appointed and finished in the most approved style. Miss Tanguay will be able to sit on the piazza of her glorious new home and look into the distance where on a clear day the spires of the churches in San Diego and Los Angeles may be seen. The home and grounds are located at 2002 Hillcrest Road, with Miss Tanguay likely christening the place Tangeva or some name bestowed that will mark it as the permanent home of the biggest drawing card that the vaudeville stage has known in modern years. Miss Tanguay has always liked California, and ever since she acquired a stage reputation the Pacific Coast has always had a fond spot in its heart for the irresistible Eva. Some years ago Miss Tanguay bought a beautiful home at Seagate, a beach suburb of New York, but for some reason Miss Tanguay was never settled in it. On her last trips to San Francisco and Los Angeles she took the idea of buying a home in California so much to heart that when she saw the Hollywood place her mind was made up that it was the home she was seeking. And she is close enough to the motion picture studios to have some of her friends in the movies run out and enjoy her hospitality. When it comes to entertaining Miss Eva was never selfish, and thousands of dollars have been spent in presents and remembrances to friends. Miss Tanguay will return to the limelight in August, with a fine concert tour being arranged, that will enrich her more than any vaudeville tour. Miss Tanguay, by the way, also expended a small fortune in a new wardrobe which is said to be both striking and attractive in its design.

The Stantons Remain

The Stanton brothers, Ernie and Val, will not be with the May Irwin show next season. They are remaining in vaudeville, with the Orpheum route laid out for them following fall dates in the New York houses.

George Le Maire's success in the new "Ziegfeld Follies" means that it will be many moons before he will be back in the varieties. For years the old Conroy and Le Maire "team" was one of the best comedy acts in vaudeville. There was regret among their followers when the old partners dissolved their stage alliance. Conroy teamed with another man, while Le Maire tried out new connections, his last vaudeville running mate being a black-faced comedian named Crouch. From the opening of the "Follies" George has hit a happy laughing medium, and he seems set with the Ziegfeldian institution for "yaws" to come.

Louis K. Sidney, now managing several houses in St. Louis for Kap-

Eva Tanguay's California Home—Ota Gygi Busy—Walter Dugan and His Rabbit's Foot—Santly and Norton Decide to Star Separately

pler & Goldman, expects, to hit Broadway any day now to kill two birds with one stone. He will affix his John Hancock to some house features and renew old acquaintances. Lou has two brothers on the stage, one being George Sidney, the legitimate actor.

Eddie Warren (Warren and Templeman) is the guest of Kirt Eisfeldt and wife, May Irwin, at the Irwin estate in the Thousand Islands.

Musician and Business Man

When it comes to manipulating the bow on a fiddle Ota Gygi, who was at the Palace last week with Maryon Vadie, is there forty ways, being an artist to his fingertips. One watching Gygi stand at the side of the stage playing a wonderfully sweet accompaniment for Miss Vadie graceful dancing wonders why he isn't out in "one" doing a "single," as his violin ability is such that he could do it and prove an artistic hit, yet his vaudeville arrangement with the danseuse is such that he is both generous and unselfish. While Gygi is every inch a musician—thorough and able—he also has a decided business head, as he is at present handling the play affairs of his brother-in-law, Crane Wilbur. The latter has written four plays that have been accepted for Broadway next fall, and Wilbur has entrusted Gygi with the business end. So while Gygi is playing vaudeville dates one minute, he is transacting some big stage deals for Wilbur. All the more credit to Gygi.

Booked for London Revue

John Hughes, of Adelaide and Hughes, appearing in "Monte Cristo, Jr.", at the Winter Garden, has arranged for his dancing act, in which his brother, Stanley, and his sister, Mazie, are appearing in vaudeville, to be seen in a London revue in August.

Arthur Rowe, who has been playing in vaudeville for the past ten weeks with Billy Reeves, is returning to the dramatic field again next season, having signed for his old part of Ellery Clark in "It Pays to Advertise," which Cohan & Harris are sending out again. Rowe played the role three years ago.

Elmer Rogers, of the Palace, who is one of the best managers in the East, loves children, and he is happiest when making some of the kid-

dies happy. Managing theaters is one thing that is apt to hang a well-defined frown on the best natured man in the world, but not so with Elmer. He's always there with the smile and the good word.

Ray Hodgdon Busy

Since his return from the war, where he achieved fame by gallant service and was decorated for his bravery, Raymond F. Hodgdon, who now has a vaudeville producing and promoting agency in the Palace Theater building, has been unusually busy in lining up some new acts for Eastern debuts. Last week he arranged for a New York opening of the newly formed Dorothy Phillips and Effie George turn about the middle of August. The Misses' Phillips and George are offering a new act by V. Chanler Smith entitled "The First One Hundred Years Are the Hardest." Ernest Young handles this act on its Western time.

Togan and Geneva—one of the best acts of its type in vaudeville—may go over the Eastern circuit and through the Western "big time" again next season, and maybe not. But the booking matter is not alarming Joe Togan, who has a dandy offer for a long engagement abroad. Just what the bookers are going to do remains to be seen, but Togan and Geneva are watching and waiting.

Morette Sisters Contract

The Morette Sisters, of vaudeville reputation, are at present playing a forty weeks' "pay or play" contract with the Marcus Musical Comedy Company, which is at the Palace, Fort Wayne, for the next four weeks. Later the girls play the Butterfield houses. Just when they come East is up to their Western representative, Max Halperin.

We always liked Walter Dugan. Somehow Walter, whether plugging publicity for dramatic shows or vaudeville stars, always had the happy faculty of doing bully work as well as making friends by his breezy personality. Then Walter went away to war, and our best wishes went along with him. But Walter, being taller than the average man, was singled out as a color sergeant. We were fearing for a long time that maybe Walter's height might make him an easy target for some of the Germans' man-killing stuff, but Walter had a rabbit's foot

—a New England bunny's pedal—and he is now high and dry in London. Walter is press agenting with all his American powder and thunder for Leon Errol and doing a corking job of it, so we hear from returning men who don't lie about things. Walter has postponed his August return indefinitely, or at least until Errol returns. 'Ere's 'ow, ol' top!

Ollie Young and April in Demand

Ollie Young and April have played vaudeville for years, and there isn't a city, town, crossroads, hamlet or village that they haven't played at one time or another. They have been in pop theaters and in the "big time" houses, and for the present season they have been one of the hits of "The Velvet Lady" at the Amsterdam Theater, New York. While playing the local engagement Ollie Young received a handsome offer for the right to produce their soap-bubble blowing specialty. He also received an offer to join another show, and also has a flattering proposition to appear in London with Miss April in his act. Their success in the show has given them a good season without any traveling. Ollie Young's success hasn't turned his head, and he is the same old Ollie that he was when playing the Association time in the Middle West about nine years ago.

Earle Reynolds attended the big fight at Toledo, had seats close to the ringside and won some nice money on the winner. Long before the fight Reynolds was on published record as declaring Dempsey would win within three rounds.

"The Man Hunt" is a brand new act that William B. Friedlander is producing and which has been in rehearsal under Hugh Herbert's direction.

Leslie Harcourt has a new act with two girls which he has placed under Ernie Young's management. V. Chanler Smith wrote the act which is entitled "Beef Stew."

George Kelly has written a new act, "Who's the Boss?" which has been accepted by Mary Maxfield and Co. for immediate vaudeville presentation. Rosalie Stewart is making the production.

Fred DeBondy, of the H. B. Marinelli, Ltd., is now in Europe combining business with pleasure, this being his first trip to the other side.

Separation Permanent

For years the Santly and Norton act was recognized as a "standard turn" in vaudeville. Then came their sudden withdrawal from the "two a day," with the variety patrons wondering what caused the separation. Jack Norton went into a "Flo Flo" show, while Jack Santly became associated with the Feist music house, where he contracted to place all of the songs turned out by his prolific pen. The split came about through the boys being unable to command any more money than they had been getting in vaudeville for some time, so decided that they could do better individually. All efforts by the agents to keep the boys together has failed, as Norton goes out again with the Western company of "Flo Flo," while Santly remains with Feist.

THE FUTURE OF THE
L-I-G-H-T-S
IN NEXT WEEK'S MIRROR

MOSS ADJUSTING UNION MATTER

Heads of I. A. T. S. E., New York Unions and Musicians Effecting Settlement

BEFORE the end of the week the controversy between Ben S. Moss, head of the Moss Circuit of houses, and the executives of the I. A. T. S. E. New York unions and the American Federation of Musicians, is expected to reach a satisfactory settlement with Moss accepting union conditions in all of the houses under his direction.

Late conferences last week and the fore part of this week between Moss and the union heads had a proposition made by the unions with Moss

countering with another form whereby certain men, now in his employ, would be admitted to the ranks of both stagehands and operators as well as musicians. Up to the hour of the MIRROR going to press the Alliance and New York s. e. and m. p. o. unions had accepted the Moss proposition which meant an unionization of the houses heretofore regarded "unfair," with the musicians waiting to see the list of names of men Moss desired to have join the Federation.

Emma Carus Brave

Emma Carus proved a mighty brave woman when she entered her dressing room at the Orpheum, Brooklyn, last week and found a negro robbing her trunk. Miss Carus thwarted the robber's attempts, the negro being arrested before he could make his getaway.

Vesta Tilley Knighted

Vesta Tilley has been knighted Lady de Freece through the King conferring upon her husband, Sir Walter de Freece (music hall director) knighthood for his war services at the Ministry of Pensions in London. Miss Tilley has announced that she will not abandon her stage career at this time.

Belle Gold Injured

Belle Gold, while serving with the Y. M. C. A. entertaining unit in Germany, had three ribs broken in an auto accident which occurred in Ehrenbreitstein, Germany. She's getting along nicely and expects to be back in the States in August.

Doyle and Dixon Returning

Doyle and Dixon, now playing the English provinces, are scheduled to return to the States immediately. They had a six weeks' contract in the London revue that was cancelled and accepted the provinces as a substitute for the time.

Spagna Quits Jamaica Post

John Spagna, who has efficiently managed the Jamaica Theater since Louis K. Sidney quit the job to go to St. Louis, has resigned. Spagna's numerous friends in Jamaica will regret to learn of his quitting the managerial post there.

Theater Now a Synagogue

The three-story theater building at 180 Clinton Street on a lot 25 x 100 has been sold by Mollie Goldstein to interests that announce the building of a synagogue on the site.

American Litho's New Home

The American Lithographic Co. has leased from William P. Eno the ten-story fireproof building (75 x 92) at 37 to 41 East Eighteenth Street for twenty-one years at an aggregate rental of approximately \$500,000.

Rowland's "Little Mother"

Edward Rowland, Sr., Chicago, is planning to send out a company in "A Little Mother to Be."

Payton in Vaudeville

Corse Payton, unable to resist vaudeville's call, is playing several weeks, alternating the local time in two sketches. He was down at Rockaway Beach the last half of last week.

Inglis Cut by Glass

The wind blew Max Hart's office door so hard last Saturday that it slammed in such a manner that the pane was shattered in a thousand pieces. Jack Inglis attempted to check its speed and had his right hand cut. No serious results beyond the price of a new pane.

Marie Hart's Revue

Marie Hart is on the Southern time with her Sax Revue, which has Charles Markwith, formerly of the Five Melody Boys, featured. The act will play as much out of town time it can prior to starting a route in the big cities early in the Fall.

Kilroy-Britton Active

The Kilroy-Britton Co., from its Chicago offices, is sending out "My Sammy Girl" on tour again this Fall. Bill Kilroy also plans in conjunction with Merle Norton to put on tour a new show entitled "Oh Daddy." Billie Robinson will be starred.

MacVitty in Ireland

Karl MacVitty, the former Chicago producer and former partner of William Gaskill, is now in Dublin on a mission for the United States Government. There is no telling just how soon Karl will return to his native shores.

May Hit Vaudeville

Arrangements are under way to make a vaudeville condensation of the show by American gobs, "Jack and the Beanstalk" for vaudeville as a result of its wonderful success on the road. The show did a corking business through New England and played to even better returns on the "repeats" than the first dates.

Willie Weston in Bad Shape

Willie Weston, vaudevillian, is in bad shape with the latest report having the comedian gone deaf in both ears and his condition anything but encouraging.

Harry Fox's Dates Off

Harry Fox had all but closed an arrangement whereby he would have played some local vaudeville dates prior to opening his starring tour in a musicalized version of "Brewster's Millions" when the booking offices failed to get Harry's salary in several houses, so everything was called off last week. Harry was going to play Henderson's, Coney Island, and Morrison's, Rockaway, for \$1,000, but for other city time asked \$1,250. The ante wasn't raised so Harry has passed up "vaudevilling." He opens his new show around October and after playing four weeks out of town will come direct to Broadway.

Impromptu Act

Esther Walker, one of the "finds" of the present Winter Garden show, and Lew Cooper, comedian of "Oh Uncle," put on an impromptu act at the Garden Sunday night. The turn was arranged without either Miss Walker or Cooper making any prearrangement as to style of turn to be offered. It would not be at all surprising if next season saw the two in vaudeville with a new turn.

Menlo Moore Busy

Menlo Moore, the Chicago producer, and who has put on numerous girl acts on the Western Vaudeville Managers' Association time, is in New York making arrangements for some new girl turns to make their debut in the local houses. Menlo was seriously ill some months ago, but is fast getting back his old physical form.

Bert Leslie Improving

It was reported along the vaudeville Rialto that Bert Leslie, who has been in bad shape for some months, is somewhat improved. It is doubtful whether he will ever be able to resume his stage work.

Flanagan and Edwards in Film

Flanagan and Edwards, the well known vaudeville comedians, made their kowtow as film comedians at the Strand Sunday, when the first New York showing of a series of new comedies, "The Hall Room Boys" was made. Flanagan and Edwards enact the "boys," the first subject being entitled "They Do It On \$6.00 Per."

Pantages Gets Cleveland House

A long foretold deal has been consummated whereby the Miles theatre in Cleveland is included in the Pantages Circuit. This went into effect last week, as did also the new policy of giving three shows daily, instead of four, as was the policy under the old regime.

C. E. Bray Sails

C. E. Bray sailed July 8 from San Francisco on the steamship "Sonoma" on the first lap of his trip around the world in search of vaudeville novelties for the Orpheum Circuit.

Gaskill Making Money

William Gaskill (formerly Gaskill & MacVitty) has transferred his theatrical activity to the films and is reported "cleaning up" on the picturized version of the former show success, "Shepherd of the Hills," which he and MacVitty had out for several years. Dan Martin is now on the Coast in behalf of the picture, there being twelve outfits that are in operation. Gaskill has never brought the picture out in New York or the East, but may do so this Fall. It recently registered a \$6,000 week in Des Moines, Ia., at 50c top.

Has New Oriental Acts

Long Tack Sam, who had a big Chinese act on the "big time" for several seasons, is due in New York tomorrow from the Far East with some new novelties for vaudeville. He is bringing his own Imperial Pekinese Troupe, but is also importing a sensational Chinese aerial act. They are expected to be sent over the Orpheum Circuit.

Theatrical Reserves on Deck

When the Police Reserve Camp was established at Speedway Park, Sheepshead Bay, Brooklyn, July 5, the members of the Theatrical Regiment were cordially invited to take part, the invitation going from the Colonel commanding the Theatrical Police Reserves, E. F. Albee. A. L. Robertson is major and regimental adjutant.

Waiman and Berry a Hit

Waiman and Berry scored one of the hits of the bill at Keith's Prospect. Waiman showed that he was a master of the violin by playing both classical and popular melodies equally well, while Miss Berry accompanied him on the piano with finished technique. Waiman's rendition of *Dear Old Pal of Mine* was excellent. This act can hold its own in the very speediest of company.

Rigo Back in Vaudeville

Rigo, violinist, best remembered for his work for some time at Little Hungary, has returned to vaudeville, doing an act similar to the one when last seen in the varieties. Danny Simmons has given him some of the Moss houses to play.

Contract Prevents Local Dates

Belmont's Warblers are playing out of town dates only, their contract with a New York legitimate manager preventing any New York appearances. For the present several dates have been made for the singers in the Philadelphia vaudeville houses.

Al. White Breaking New Act In

Al. White, who has been working as a "single" in vaudeville, has framed his new girl act, styling it Al. White's Revue, with Al. breaking the new combination "in" next week in Philadelphia, splitting between Cross and Keyes and the Alhambra there.

DeVoe Stays in Vaudeville

Frank DeVoe, who left the Jack Singer show in midseason to jump to "Flo Flo" has entered vaudeville as a "single" and as a result of his success will remain there.

"Overseas Revue" Starts Tour In Chicago Without May Boley.
Hussey's New Shimmy Revue At Fifth Avenue Last Half.
Work Under Way On New Keith House On Fordham Road.
Harry Tighe Resting; May Form Act With Jimmy Duffy.
Artists Paying "Tips" Despite Stage Hands' Alliance Ruling.

EVA TANGUAY'S CONCERT PLAN

Famous Vaudeville Star May Go on Tour After Fashion of John McCormack, Etc.

IT is reported through authentic sources that Eva Tanguay, vaudeville star and one of the biggest drawing cards in the "two a day" amusement field, is deserting the "big time" bookings next season and will be seen in concert appearances only, starting in August.

Miss Tanguay, now resting in New York, is reported as inaugurating her new tour August 4 in the Hippodrome, New York, with other local dates to follow as well as engagements in all the principal cities en route.

Miss Tanguay has a vaudeville route under consideration but the new concert idea is said to appeal to her so strongly that she is willing to give it a trial anyway.

Arranging the New York concert date, so the story goes, is Mark Luescher, who managed the Hip last season for Charles B. Dillingham.

The success of John McCormack and others on the concert stage has been such that Miss Tanguay, who

is just as celebrated in the handling of characteristic songs as McCormack is in Irish numbers, is said to be convinced that she can do much better on the concert platform than in vaudeville.

Miss Tanguay has had several offers to head a show, but it is believed that the proposed concert tour will get first preference on the new season.

Miss Tanguay will carry an augmented orchestra as well as a concert pianist, with each supporting her on the musical accompaniment. A special repertoire of Tanguay songs done in characteristic Tanguay manner will be used. Miss Tanguay is understood to be spending thousands on her wardrobe for the proposed tour.

Miss Tanguay has just bought a handsome home on the highest point near Hollywood, Cal.—not in the town but near it—with Miss Tanguay to live there when not traveling on the circuit.

Stern's New Studio

The J. W. Stern Co. has obtained the property at 226 West Forty-sixth street, opposite the N. V. A., where new "professional studios" will be opened shortly with fitting christening ceremonies. In the new quarters will be found J. W. Stern Jr., who is considered a "chip of the old block." Three floors have been handsomely equipped and placed in most approved style for the professional patrons who will supply themselves with Stern's hits. At the studios will be found Harry Tenney, Freddie Steele, Sammy Smith, Joe Sherman, Max Rich, Lew Porter, Harold O'Hare, Fred Cohn, Nat Morton, Billie Weston, George Barnett, Fred Bernard, May Pond, Billie Musum, George Edwards, Carey Morgan, Bernie Grossman, Billie Frisch and Ben Russell.

Fields Drops the "Greater"

Hereafter it will be just Al. G. Fields' Minstrels, Al. having dropped the word "greater" from the billing he has used for years. Fields will open his new season during the big fair week in Columbus, O. Al, now considered quite wealthy, is not worrying about the returns being on the right side of the ledger, plans to produce the biggest minstrel show that he has ever put out at popular prices. His top price this season will be \$1.50. Eddie Conner will be ahead of the show.

Ned Alvord's Show Opening

Ned Alvord, the general representative for the Marcus Musical Comedy Co., with headquarters in the Gaiety theatre building, has arranged for the Marcus company to start its new road tour the first week in August, starting in Canada, then playing west and thence south. Ned plans to travel with this combination on its Canadian tour.

DeBeck for Vaudeville

William DeBeck, the Chicago newspaper cartoonist, is getting ready for a vaudeville fling, with the Palace there as his likely opening.

Around the N. V. A.

Some of the vaudeville booking agents and house managers are making it a custom to dine at the N. V. A. each day and there appears to be a sort of "unwritten law" that the numerous vaudevillians passing to and fro are not to talk shop to the bookers during lunch.

Now that vaudevillians may stop at the club overnight with their wives this privilege is being appreciated. Eddie Foyer claims the distinction of being the first member to have his wife as the guest of the club.

Harry Jordan, the Philadelphia manager, has become a regular visitor. He likes the place immensely.

Jules Delmar is showing some expert stuff with the pool cues.

Gene Hughes has become much attached to the place and stops overnight when business prevents his catching a late train to his Long Island domicile.

Applications for membership are still pouring in and John Liddy is showing proficiency in taking care of each one.

Milton to Return

Frank Milton, after a year's absence from the stage, is returning to vaudeville next season, presenting a turn with his wife, formerly one of the DeMilton Sisters.

Eddie Marshall as Host

Edward Marshall, who was overseas with the Y. M. C. A. units, has a warm spot in his heart for the gobs and doughboys. He was at Newport recently and while there took all the gobs who are in the "Jack and the Beanstalk" show to the Newport Opera House as his guests. The boys enjoyed the show and appreciated Eddie's kindness. Eddie, after playing ten weeks of the Jules Delmar time in the south, starts an Orpheum tour which Agent Alf. T. Wilton landed for him. Eddie lands in Los Angeles before the damp weather sets in and plans to go to Alhambra, Cal., in the foothills of Los Angeles, where he will spend a year with his mother in the hope of benefiting his health. While there the chalkologist will make another cartoon movie series similar to those he made while in France.

Trying a Musical Comedy Tab

At the State Street Theater, Trenton, N. J., during the week of July 14, instead of playing a vaudeville bill upon a split basis as the house generally does, the management has booked in the Jack Roof Musical Comedy Company. This is a tabloid entertainment that was booked into the house from Philadelphia by Mr. Sablosky.

Fat Thompson With Revue

James (Fat) Thompson, in vaudeville for many moons, signed a contract last week with the new "Greenwich Village Follies." The report that Van and Ernie Stanton had joined the cast proved premature, the boys being considered but not accepting any offer.

Chicago Amusement Parks Open

Riverview Park, at this season of the year, is one of the most beautiful amusement resorts in the country. Enormous crowds are visiting the resort, the weather being exceedingly torrid, furnishing the city people with a good refreshing place for recreation. A third edition of Emil de Recat's musical revue "A League of Nations" is being presented. Great displays of fireworks are being made every night. Fred Wagner's new show, "Making Movies," is furnishing much amusement, and scenes made by Mr. Wagner of the Essanay Company are thrown on the screen each evening. While the resort has many interesting rides one that attracts much attention and pleases is Kilpatrick's "Over the Falls," which is also on exhibition at Coney Island.

At White City, down on the South Side, the rides and various attractions are doing an immense business. This hot weather is driving great crowds to the parks.

Still Avoiding Vaudeville

Every effort to land the Mack Sennett Bathing Girls, now at the Broadway, New York, with the "Yankee Doodle" film in vaudeville so far has proved fruitless, as the girls have many weeks yet to appear with the pictures, with Chicago the next stop after New York.

Meredith in Pittsburgh

Eddie E. Meredith, the former Chicago theatrical newspaperman, has gone to Pittsburgh to consider a newspaper proposition at that place.

REYNOLDS IS AFTER RICKARD TO BUY PRIZE LIVE STOCK

Vaudevillian Making Effort to Have Promoter Invest Fight Profits in McCray Hereford Bulls

EARLE (Skater) Reynolds, in vaudeville with the Reynold-Donagan Company of skaters, who owns a handsome big home in Rensselaer, Ind., and also has a big stock farm there, is putting forth his best efforts to have Tex Rickard, the famous fight promoter of the Jack Dempsey-Jess Willard championship bout in Toledo July 4, invest some of his fight profits in Hereford live stock from the Orchard Lake Stock Farm, Kentland, Ind. The Orchard Lake stock is owned by Warren T. McCray, known throughout the

breadth of the land as the possessor of the largest live stock breeding establishment in the world. Skater Reynolds is interesting Rickard in the belief that the McCray Hereford bulls are just what Rickard is looking for to place on his South American farms.

Warren T. McCray owns Perfection Fairfax, a grand champion show bull and a prepotent sire, which is *sine qua non* of Orchard Lake achievement; McCray's herd of 600 bulls and cows, all thoroughbreds. The McCray farm covering 1,600 acres of fine Indiana land. Reynolds has known McCray for many years and when he recently attended the Toledo fight and learned that Rickard was going back to his big ranch he made it a point to interest both McCray and Rickard in the proposition.

Reynolds has a bulky letter of recent date from Mr. McCray in which he states that he (McCray) has sent many cattle to South America and only recently made a shipment to Buenos Aires of two carloads of bulls and has another in prospect, McCray wrote that he would glad to meet Rickard and tell him what McCray Herefords had done in the S. A. country.

McCray was offered \$100,000 for Perfection Fairfax alone.



Some Bull! Better than the Best in Vaudeville. They are from the Stock Farm of Warren T. McCray

NEW ACTS INCLUDE EDDIE FOY, HALEY SISTERS, TRACEY AND WAHL

Four Haley Sisters

Not since the Cook Sisters have appeared around these vaudeville diggings has such a sisterly-looking aggregation of mixed feminine voices bobbed up along Broadway. At the Fifth Avenue the first half of last week the Haleys made a pleasing impression with their looks and the quartette harmony was well received. The girls are young and wore pink frocks that made the feminine freshness all the more apparent. The girls are demure in stage action, with the tallest of the outfit going in for a little clowning that will meet with approbation of the pop houses. Her voice reaches the lowest register although the combined volume of the four isn't very strong. The Haleys opened with *Pickaninny's Paradise*, with another mixed vocal effort on *Anything Is Nice If It Comes from Dixie Land*. Other numbers were *Somebody Is Waiting For Someone*, one girl singing the verse alone and the others chiming in on the choruses. One of the best combinations was *The Cotton Pickers' Ball*. A song with Chinese words a la Americano was used for an encore. The girls are surefire in the pop houses.

MARK.

Cooper and Henry

Very amiable indeed are the Bell-boy and Porter in the Hotel Gossip as personified by Cooper and Henry, a couple of blacks who work with verve and vitality. Their patter is not always effective, but a reasonable amount of it gets over. Their songs, mostly specially written numbers, are unusually clever with reference to their lyrics. The Porter gives a good dance and changes to female get-up for the close. The singing casts its main burden on the Bellboy's shoulders. *When a Buddy Meets a Buddy* is a good song, and the *Bellboys' Jubilee* full of pep. They can make good wherever "African" teams are liked.

MARTIN.

Keane and White

Keane and White spring something new in vaudeville. The lady, who has a magnificent appearance in a white evening dress, plays the piano in a finished way seldom heard in the variety theater, and her partner, a stalwart man in faultless evening clothes, proceeds to perform marvelous and unusual card tricks. A piano accompaniment to card tricks seems startlingly odd, but Keane and White make the combination very pleasing. His tricks call for much more than the usual amount of cleverness, and most of them are entirely new to the stage.

RANDALL.

Dobbs and Welch

This act is the sort of low comedy that one expects to find out in the tall brush of the Bad Lands. A stout man plays the part of a worthy janitor of an apartment house, and displays just about the sense of humor that might be found in a janitors' convention. It is very noisy and rather lacking in refinement of taste.

RANDALL.

Three Tivoli Girls

With a few alterations, particularly in staging, the three Tivoli Girls should be able to walk off with some big time bookings. Their voices are true and trained as well as full of sweetness, and their repertoire is well selected. *Till We Meet Again* lends itself admirably to part singing. The number in which each girl sings the kind of song she prefers is also well done, and the a capelle rendition of *Annie Laurie* brings a big hand. The lighting throughout the act is dreary and monotonous, with a superabundance of red spot. The gypsy costumes are all right for an opening but might well be dispensed with later. More movement on the part of the singers would also lend interest to an act which needs very little to make it excellent.

MARTIN.

Tracey and Wahl

This vaudeville combination has William Tracey, the song-writer, as its main prop. It has been a custom in vaudeville for some time for composers and writers to frame a turn and hit vaudeville, with the popularity of their published product sure to elicit favorable sentiment the moment the audience is wised to the particular numbers made popular; then again when a medley is played the result is always surefire. Well, Billy Tracey has written a bundle of 'em, including *They're So Jealous of Me, It's Too Late*, *Without You, I'll Be Welcome in My Home Town*, *He's Had no Lovin' for a Long, Long Time*, *Bring Back My Daddy to Me*, *Oh, Oh, Oh That Landlord*, *If I Knew That Ireland Was Free*, *Naughty, Naughty, Naughty*, *Sly Old Moon Man*, *Play That Barber Shop Chord*, *Gee, But It's Great to Meet a Friend from Your Home Town*, *When I Get Back to My Old Home Town*, etc. Tracey wrote the words to these songs with one exception, which was the Ireland number, and that was a collaborated affair. With Tracey is Dorothy Wahl, who presides at the piano. There's a little exchange of talk, with Tracey singing a routine of numbers that pleased immensely at the Fifth Avenue. A quiet little act, but sure of recognition wherever any percentage has heard any of Tracey's numbers.

MARK.

Gladys Kelton

Xylophonists are not at all a rare specie in vaudeville, but attractive looking females of that specie are rather unusual. Such is Gladys Kelton. Her appearance, however, is not her sole claim to recognition, as her work is at least average if not a little better. The most famous of the Liszt Rhapsodies gives her a chance to show virtuosity. Her next number is the inevitable *Rosary* played with four sticks. There seems to be some uncontrollable agency that makes all xylophonists play this number in execrable harmony. The third number is a jazz medley which is done with spirit and brings forth an encore easily. The act can hold its own with the best of its kind.

MARTIN.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Pickaninny's Paradise	Four Haley Sisters
Ragtime Wedding Day	Josephine and Henning
High Brown Baby Ball	Shirley Sisters
You Don't Need The Wine	William Cutty

Burt Earle and Girls

Burt Earle has long been recognized in vaudeville as a banjo expert and on different occasions has played the "big time" with different combinations, this being his first effort with a girly-girly background. Six misses musically inclined and able to play the violin, piano, saxophones and reed instruments give Earle excellent support. The supporting femininity however, while an adornment for the stage as well as helping Earle gives a corking demonstration of how a banjo should be played, Earle bringing back some of the former stringed-instrument stunts that were dished up a la Earle of old. The opening had one girl at the piano, another handling the violin, one a banjo, and three saxos while Burt took care of the main lead with his banjo. There were shifts to other instruments throughout, with Earle, however, getting in his expert licks with the banjo. Earle announced the different numbers played and at the Fifth Avenue the last half of last week kidded the girls good-naturedly about their looks and nationality. Earle has a mixed bunch with him. The old numbers were the best received, especially *Swanee River* rendered by seven combined banjos. Earle has quite a musical layout, with the act sure to improve as more work is obtained and the general arrangement shifted for the best results. A "girl act" of this type will never lose its novelty and with Burt Earle there with his banjo it should be in demand. MARK.

Hughie Clark

Hughie Clark will wake up some fine morning and find himself voted superfluous to twentieth century vaudeville unless he has a general housecleaning in the material he attempts to put over. To give him the benefit of the doubt, perhaps he doesn't know the difference between "risque" and "offensive." If that is the case, he should be told that the stories he tells are of the latter class. *OO La La Wee Wee, Give Me the Harem*, and *I'll Say She Does* are excellent songs in very bad company. A certain ability to shout them, and a vigorous waving of the Sinn Fein emblem manage to bring forth applause.

MARTIN.

Clark and Sheppell

George Clark and Harry Sheppell from this combination which on its makeup, method of work in "one" and "bits" employed remind one instantly of the old Cook and Lorenz turn. Clark and Sheppell are billed as the musical tramps. The exchange patter, much of it of ancient vintage but effective at the Twenty-third Street the latter part of last week. Their music is of a simple sort, a little tinlike flute "prop" being used to advantage. MARK.

(New Acts Continued on 1138)

Fair Entertainment at Proctor's 5th Avenue Theater

The vaudeville end of the program the last half of last week at Proctor's 5th Avenue Theatre is well taken care of by the ample entertainment afforded by eight fair acts. First, is that clever juggler, John Le Clair, with all his old time gaudy properties. The Shirley Sisters follow with melodious voices, brunette hair and iridescent gowns. They want to go to *That Land of Jazz*, they *Chase Rainbows*, sit on the floor, and sing *When They're Beautiful They're Bound To Get By* and the *High Brown Babies Ball*. Dobbs and Welch make a lot of noise on the sidewalk in front of an apartment house. Keane and White are a rather unusually good vaudeville team. Jimmy Savo and Company are fine as far as the Company is concerned. She is a petite damsel in a dark green riding habit, crop and all. Jimmy Savo himself is a born clown, but his comedy is too forced to be funny. Lois Josephine and Leo Henning form a singing and dancing team of rare grace and charm. Henning sings *Swinging Doors* among other numbers, and they wind up with a *Rag Time Wedding Day*. The Klein Brothers bandy words in a jolly way, and sing in a pseudo-mournful way, the *Alcoholic Blues*. The last act is Alex. Sparks and Company. This number carries some fine curtains, an excellent back ground for the antics of two cats, dramatically portrayed by two gentlemen in cat uniform, and the result of a dream on the part of a pretty little girl with a charming and plaintive soprano slumber lullaby song.

RANDALL.

Last Half of Peace Jubilee at Harlem Opera House

Sunday night's performance brought to an end the big Peace Jubilee week which has been holding forth at the Harlem Opera House, and augmented bills of generally high merit were in force during the entire week. The most conspicuous success on the last half program was attained by Tracey and Wahl in a number of Tracey's songs. The team was forced to take encores until they couldn't take any more, when a little speech was forthcoming. The act is reviewed elsewhere. Gladys Walton, a xylophonist, opened the bill very nicely indeed, and those old-timers, Fox and Ward, followed. A rousing salvo of approval sent them off. DeLea and Orma also scored with their comedy, which is chiefly of the grotesque sort. The act seems a little too long, but otherwise hits a certain spot on the funny bone. Travers and Douglas offered a skit called "Morning Glory," which was mildly amusing. After them came Tracey and Wahl with their life-sized triumph. Zelaya offered his piano repertory in good style and told some vital truths about vaudeville which brought loud laughter. Bobbe and Nelson are prime favorites in Harlem and held up the next to closing spot with great results. *Rockabye Your Baby with a Dixie Melody* continues to demand repetitions. The Seven Dancing Serenaders closed the show. Their minstrel revue is full of pep. MARTIN.

IN THE SONG SHOP

One Publisher Does Away With Staff Writers—Barney Fagan is to Have Testimonial—"The Vamp"

By E. M. WICKES

FOR several years one well-known popular publisher has been carrying a staff of song writers. He used to think it was a good method, but now he has changed his mind.

"I'm through with staff writers," he remarked the other day. "What's the sense of keeping a bunch of high-priced song writers when each one turns you in about one hit in every twenty songs? I've turned down half a dozen hits that were offered by outsiders just because the staff threatened to quit if I took an outside number. No firm can do business at a profit while depending upon two or three writers for all the material. If you don't accept manuscripts from outsiders, you've got to buy songs from other publishers, and you need a million-dollar bank roll nowadays to buy a song that some other house has already started.

"We're in business to make our own hits, and from now on we're going to keep an open house. And I believe that the day isn't very far away when all of the big firms will be open houses to recognized song writers."

Barney Fagan's Testimonial

Some years ago Barney Fagan used to be one of the star song writers. One of his big successes was *My Gal Is a High Born Lady*. For the past few years Barney has been ill. His friends, however, haven't forgotten him, and they are making arrangements to give him a testimonial benefit at the Manhattan Opera House on Sunday evening, August 31. A monster minstrel show will be given that evening, and the cast will include E. B. Marks, Harry Von Tilzer, Irving Berlin, L. Wolfe Gilbert, Meyer Cohen, Julius Witmark and Charles K. Harris. E. F. Albee, who was a boyhood friend of Fagan in Boston, is very much interested in the coming show. William Jerome and G. Schwartz have written a special song for the occasion, entitled, *Hello, Barney*. William W. Randall, song editor of the *New York Star*, has charge of the affair, and is working night and day to make the affair a huge success for Barney.

"The Vamp" Brings Big Price

Leo Feist has purchased *The Vamp* from Will Rositter. While Mr. Feist has refused to say just what he paid for the number, it is reported that he handed over \$30,000. The song was written by Byron Gay and is one of the biggest hits in the Shubert "Gaieties of 1919." The mere fact that Feist has purchased the song is an indication that it must be an unusual number.

Jack Mills All Set

Jack Mills is all set as a publisher to take care of his numerous friends in the show business. Jack is releasing about a dozen numbers, so that no act will be likely to enter his offices at 154 West Forty-fifth street without being able to get something that suits him. If Jack doesn't make a success of the venture, it won't be

from the lack of experience, for he has learned every phase of the game while he was with the Broadway Music Corporation and later with Fisher and McCarthy.

Stern & Company Mysterious

Last week E. B. Marks and Joseph W. Stern accepted a song that they think will be the biggest thing they have had in twenty years. Neither of the firm will even breathe the title to his relatives. And the writer has been made to promise that he will not mention the title to any one until the song is released. It must be a pippin!

Chas. K. Harris a Skeptic

The consensus of opinions among the wiseacres of the song game is that the chorus is nine tenths of a song, and that without a good chorus, words and music, a song, stands a slim chance of becoming a hit. The oracles also maintain that it is unwise to carry more than two or three ballads at one time. Chas. K. Harris, however, disagrees with the musical prophets, and to prove that he is right, he is going to release twelve ballads at the beginning of the coming season. One of them will not have any chorus. From the dozen he expects to get four hits at least.

"I'm doing this," Harris said, "because I think that the public is about tired of jazz. The public will always buy good ballads when it can get them. Just now good story ballads are mighty scarce, and that is why I'm all set to issue the kind of ballads that always outsold anything I ever published. If you don't believe me, just watch my numbers next season."

Pete Grupe Busy

In the Bronx Pete Grupe is one of the most popular leaders. He's not only popular with the residents of the Bronx, but also with publishers, for Pete always believes in programming numbers at every opportunity. He says that the publishers are entitled to it. Just at present Grupe seems to be more in demand than any other leader in the Bronx.

Coming and Going

S. Ciccolini, playing at Keith's Boston Theater, introduced Willie White's new number, *I'll Come to You*. This is the first American song that Ciccolini has ever used, and the way he handles it makes the song sound like a classic of Massenet. Waterson, Berlin & Snyder publish the song.

Dick Gerard and Halpin O'Reilly Gilbert have written what appears to be a logical successor to *Sweet Adeline*. It is an echo song on the style of *Sweet Kathleen* and *Adeline*. The song should be a find for quartettes.

Willie White, Roy Turk and Ray Perkins have had a new number published called *Down in Sunshine Alley*. Roy Turk and Bert Grant have turned out *Bengal Bay*, an instrumental number.

Kentucky Dream was featured at the Aqueduct race track the other day by the band.



VAUDEVILLIANS—By Randall

Billy Jerome has resigned from the staff of Leo Feist and in the future will devote most of his time to writing special material and songs for big time acts and productions.

Irving Berlin expects to open his offices the week of July 14th. Max Winslow will be with him. And there is no reason why Winslow shouldn't duplicate his success with the old firm.

Jack Mills, formerly professional manager for McCarthy & Fisher, is now in business for himself at 152 W. 45th Street.

Chas. B. Lawlor is still collecting royalties on *The Sidewalks of New York*. Lawlor is aiming to become an active writer again and has just finished an Irish comedy number that looks a little better than anything he has written.

Harry Tenney, professional manager for Jos. W. Stern & Co., has gone to the mountains for a few weeks' rest.

Music Predominates at Proctor's 125th St. Last Half

With one exception, every act on the last half bill at Proctor's 125th Street Theater depended largely on singing for its success. The Three Tivoli Girls started things going in a group of songs ranging from *Annie Laurie* to *Till We Meet Again*. In second spot Cooper and Henry, two amusing blacks, sang principally special numbers, danced and chattered amusingly. *When a Buddy Meets a Buddy* is their best song. Charles A. Loder and company in "The Night Doctor" was the one act without music. It is a very silly sketch and badly played. Hughie Clark told some vulgar stories that have no place in a neighborhood theater, or any other theater for that matter, and sang some excellent songs, including *Oo La La Wee Wee*, *Give Me the Harem*, and *I'll Say She Does*. Conlin and Glass, the featured attraction, followed. Their nut comedy is never-failing, and the musical and dancing part of their act is also pleasing. The entire bill ran too much to one line of work, but it had its high spots in Conlin and Glass and Cooper and Henry.

MARTIN.

Excellent Program Last Half at Hamilton

The dash and nerve of big time vaudeville permeated the six acts at the last half of last week at the Hamilton Theater. Willa and Harold Brown started things by picking rags of odd shapes and colors from a convenient table, and producing on an easel with them realistic pictures. Joe Sherman came on in a full dress soup and fish with a regulation two gallon hat, and also with a pleasing tenor voice and a yodel. He sang *My Own Kentucky* and had the audience sing with him *Thipping Thider Through a Big Long Thdraw*. Permane and Shelly had a wonderful entrance, announcing a thrilling and risky trapeze act not on the program, and then disappearing aloft on the trapeze. Their real act lies in a duet, violin and a little octagonal accordion, and with them they won the entire approbation of the gang in front. One of the two big hits of the program was scored by the team of Howard and Sadler, two clever women who sing well and listen for those wedding bells to go ding-ding. The other hit was Joe Towle. He is his own stage crew, and one of the best humorists from Over There and Home Again. The last act is Beth Stone and company. She is a graceful, pleasant dancer in pink, a wonder on toes in black and white, and at last, a Muscovite from Moscow, in a msucular Russian ballet. In the Russian steps she displays an excellent technique. Miss Stone is a strong feature on any bill.

RANDALL.

Mediocre Program at Proctor's 23rd Street Last Half

The last half of last week at Proctor's 23rd Street Theater had a vaudeville program of seven acts, all of which went through their routine in a sort of desultory manner, so that their audience became actually drowsy. Gingras has a military bearing that aids him in catching cannon balls on the back of the neck after they are hurled through the air by realistic trench mortars. Fiddler and Stevens have one good song. *Wonderful Mother of Mine*, but the rest of their turn is merely lethargic. The sketch, "The Meanest Man in the World," is presented at this theater in a rather sleepy way. Two nimble little girls, Flo and Ollie Walters, came nearer than anyone else on the bill to waking up the crew that was watchfully waiting. They have some good songs, and an individual way of singing them. For instance, they have a different twist to the *Busy Little Bumble Bee*, *Quaker Town*, and *I Can't Help Loving Them All*. Duquesne and Company do a little Black Magic with the aid of plants in the audience. They must be plants, because they would hardly dare insult strangers so duquesnely. Walter Weems had heavy sledding with his monologue and did a little better *Chasing Rainbows on a Tuba*. Daly and Berlew are a conventional dancing team, graceful in action, and restful to watch. After this act, the audience quietly found its way to the exit doors, and went home and beat their wives.

RANDALL.

PALACE BILL DRAGS HENDERSON'S BILL DESPITE TALENT GIVES SATISFACTION

**Lots of Singing and More Fun, Jazz, and Artistic Dancing
Singing Saturate Show Are Happily Blended**

On paper the show looked like a million dollars with the speed of a racehorse also surmised, but in the running it was altogether a slow and draggy affair. Too much perhaps was expected of the biggest things on the bill while several of the turns of lesser importance in the billing handed out an agreeable surprise.

There was no denying that William B. Friedlander's "Sweeties," with Lillian Berse and Messrs. Al Warner, Frank K. Ervin, Jack Weiner and James McCue was an 18-karat entertaining proposition, with some genuine comedy and songs that were away from the beaten path.

And what a hit Harry Mayo and Basil Lynn scored! A surefire, happy comedy combination. Not since the days of the old Empire Quartette has Harry Mayo been hooked up with a stage partnership that brings such immediate results as the present one. Lynn is a host in himself—one of the few English comedy "straights," who does not bore an audience by his pleasing work—and Mayo never sang in better voice than he did Monday afternoon. And when it comes to an indifferent demien when on the stage Harry Mayo wins by a country mile and a city block. They were one of the biggest laughing propositions Monday.

The Briants, opened, reviewed elsewhere. Kharum, who in dress looked like the walking delegate of a sepulchre union and who is as mechanical in stage work as an automaton surprised the regulars. It wasn't by wonderful playing but perhaps due to the program which conveyed the statement that he is a Persian and uses a Steinway.

After "Sweeties" had worked a soothing charm the Mayo and Lynn success was recorded. Then came the Eddie Foy family, reviewed elsewhere.

After intermission and topics of the day and the Arnaut Brothers and their musical clowning and the imitation of the love birds started the second chapter off to a momentum that stopped almost short when the New Spanish Revue was offered.

There are some splendid parts to the revue with a sameness manifestly in the routine of the act that jarred before the finale had been reached. It makes a "flash" and looks like a barrel of money, with real Spanish workers and real Spanish music, etc. The principal dancers are Senor Antonio de Bilbao, whose table dancing was a brief feature; Senoritas Maria and Julia Berdiales, with one dancing number that was highly applauded; Rosa de Granada, who is also the prima donna.

Vaudeville has a novelty to be sure in Spanish acts, but it's a type that cannot stand too much American repetition. Bert Fitzgibbon was next to closing and truthfully it must be said that Bert's voice was out of kilter and subsequently Bert's usual hit lacked its customary vigor. Mrs. Bert sang *Eyes* to an unquestioned hit, encores in demand.

Color Gems closed. A pleasing "sight act" that is well worked up with its staging and electrical effects.

MARK.

HENDERSON'S BILL GIVES SATISFACTION

The Eddy Duo held close attention in the opening spot. Harry and Grace Ellsworth worked hard to please and their combination of songs and dancing found favor. Helene Coline presented a novelty in "Windows," which added zest to the bill. A bully good act beyond all question.

Moss and Frye not only had 'em laughing at their exchange of merry patter, but were the biggest kind of a hit with their close harmony. This colored pair never fails to make their turn register in happy style. An artiste of exceptional talent is Albertina Rasch and her company gave her excellent support. Miss Rasch enters into her work with care and zeal and never shirks a moment she is on the stage.

'Tis needless to add that another hit was hung up by Tom Smith and Ralph Austin. They worked like clockwork with their comedy frame-up and the laughing results was there in round proportions. Fern and Davis got along nicely and were applauded while Eva Shirley sang effectively, with her Fid Gordon musical band proving capital accompanists. And then there was Al Roth, the jazzing dancer who landed a solid hit. Further funmaking was enjoyed when Jim Toney and Ann Norman swung into view, with the windup decidedly in favor of these entertainers. It's a bill that should bring money to the box office.

TIDEN.

First Half Twenty-Third St.

The big card at the Twenty-third Street the first half of this week, was the Argonne Five and Manager Duffy, appreciating their worth, had 'em billed heavily out front. He also gave considerable prominence to Zelaya, the pianist, who is still craving attention on the advertised fact that he is the son of the former president of Nicaragua. But bringing everything down on the vaudeville level, the Argonne Five, by right of their conquest abroad with the fighting 77th Division, came in for the most applause and attention.

Zelaya was applauded for his piano playing while Checkers Von Hampton and Miss Blake made a favorable impression.

John LeClair demonstrated that the passing of years can not rob one of stage ability. Helen Adler and Brother proved entertaining, with Mary Howard and Co. in "A Real Pal" holding interest throughout.

De Peron Trio

Score one for this trio from the start on looks. Two men and a woman. Men are physical giants in muscular proportions and they show ease and proficiency in the use of their prodigious strength. One man handles the other like a paperweight, notwithstanding the man held aloft is almost as heavy as the other. This understander on the heavy-weight lifting gag also handles huge iron dumbbells with wonderful ease, also manipulates a heavy iron weight as though it weighed a few pounds. He also has a series of lifts with his strength holding up the combined weight of the other man and woman.

MARK.

Eddie Foy and Family

It's the same old Eddie and the same Foy kiddies sans Brian Foy. Seems the war came along and Brian enlisted in the navy, serving a full apprenticeship at Pelham Bay but keeping in touch with his daddy. Although the war's over and Brian is out of service he is not with the rest of the Foy family at the Palace this week. Seems a pity that Dame Nature must work its course and mature the Foy kidlets, with the baby even showing considerable growth in the past year or so. At the Palace the law won't let the youngest work as Foy would like, and the act looks much different altogether when "caught" on the road. Right now the main prop of this Foy offering, "Slumwhere In New York" are the Foy girls. They have the best voices and on their duets sure obtain some regular harmony. And one of the girls does a dance with Charles which was one of the features of the turn Monday. Charles by the way is the best entertainer of the boys, dancing well and doing his usual imitation of Papa Foy. Of course Eddie Foy will be a card in vaudeville as long as he lives and when the children are there with him of course the act is all the stronger. The act opens with the children in raggedy clothes befitting the Bowery with Eddie showing up later as a bartender out of work. There are songs, with topical numbers used in medley fashion by the girls principally. The girls sang *To The Rose Colored Shack* and one of them registered with *Salvation Nell From Broadway*. A pleasing number was the *Merry Happy Chinese* selection. On comparison with other Foy acts the present one suffers. But it's the original Eddie Foy and the Younger Foy's and little else matters.

MARK.

The Briants

The Briants were assigned the opening spot on this week's bill at the Palace. This duo of rough acrobats proved a big surprise, not only in point of hard stage service but in the way they carried out the feigned dummy "bit" throughout, one man taking a series of bumpety bumps that had the audience in mental anguish for fear he would break every bone in his body. The Briants have a "drop" of a poor section of the city where moving day is "on," with the Briants as the movers, are asleep in front of the shop. They are in exaggerated attire, especially the Briant who acts as the dummy. He works throughout with a heavy mask, a grotesque head covering his own. The Briants are rough workers, hard as nails, with some of the twists and falls being big laughgetters. One of the best acts of its kind since the rough and tumble days of Martinetti and Sylvester.

MARK.

First Half Hamilton

Danny Simmons booked in a show at the Hamilton the first part that offered good entertainment for the money. The vaudeville section held up with the feature film and this is going some in a neighborhood strong for melodramatic pictures.

Barnes and Freeman held attention with their diverting turn while the Celestial Duo worked hard to please. Loring and Harvey held up their spot nicely.

MARTIN.

DANCING PREVAILS AT THE RIVERSIDE

**Lucille Cavanagh and Maryon
Vadie Win Big Success
Uptown**

With the presence on the program of Lucille Cavanagh after a triumphal procession about the country and Maryon Vadie and Ota Gygi the Riverside was a popular magnet Monday afternoon. Miss Cavanagh was more sparkling and colorful than ever. She seemed glad to get back, and danced with a vivacity and charm which captivated the audience. Her program is practically the same as that which she offered last fall, consisting of a series of interpretations against a background that suggests a Grecian arena to the accompaniment of a violinist, a saxophonist and a singer, and, of course the house orchestra. Attractively costumed in a filmy creation, she displayed agility and grace in a modern ball room dance, following this with an Indian dance and a fantastic number and finishing in a whirl of high-stepping in a yellow tunic and white tights. As an encore she did an imitation of a Frisco shimmy dance with the assistance of Mel Craig which sent the masculine contingent to the smoking intermission in high spirits. Miss Cavanagh's act, well-conceived, well-directed and varied and charming in its appeal is one of the real high lights of vaudeville.

Miss Vadie and Mr. Gygi scored easily in a markedly different dance and musical offering. In a series of ballet dances Miss Vadie demonstrated unusual grace and beauty—almost doll-like in character. The act is well staged, a brown velvet curtain being used for a background and the front of the stage suggesting a ball room with Nora Norman at a grand piano and Mr. Gygi with the violin nearby. Mr. Gygi's technique was given excellent expression in Viennese *Caproise* and other classical selections.

Bonita and Lew Hearn offered their patter and parodies to success. Joseph Bernard presented a humorous sketch by Willard Mack which concerned a familiar domestic tangle. Charles Hoey and Harry Lee cracked a number of jokes about the peace conference and sang parodies of old stein songs in which the passing of John Barleycorn was lamented. The Curzon Sisters lived charmingly up to their billing as flying butterflies. J. C. Nugent gave a mildly amusing monologue and Bernard and Duffy sang *Ja-Da* with great gusto.

REID.

First Half Harlem Opera House

The Harlem Opera House is this week a purveyor of what is known as typically summer stuff. Jimmy Savo opens the affair with his salve called a "Salvo of Laughs." Walter Weems is announced as "The Merry Southern Humorist." The Misses Parker are followed by Flo and Ollie Walters, two bright little maids with an amusing and tuneful song and dance turn. Laurence Gordon, Lew Frey and May Hunt each have a "single," and Albert Sanguimet and Harvey Alexander present sketches.

Business at the Harlem keeps up despite weather and counter attractions.

RANDALL.

GROUND AND LOFTY MUSIC AT ROYAL

Majority of Acts at Bronx Classy—Langford and Fredricks the Hit

The entertainment at the Royal theater is started by De Lano and Pike, with an unusual combination of abundantly good and silent gesticulations. They dance well together, do some good clog work and some excellent and spectacular gymnastics. Jennie Middleton wears a dress that is juvenile and shows her pretty knees, but, just the same, she is a charming little violinist. She covers a rather wide range in her selections. First was one of Grieg's overtures, followed by *A Wild Irish Rose*, *Everybody Shimmies Now*, *I'm Forever Blowing Bubbles*, and *I'll Say She Does*.

Edgar Allan Woolf wrote a sketch called "Moonlight Madness" that is considerably below the standard we have learned to expect from Mr. Woolf. Beatrice Morgan and Company present it, and do mighty well with the material they have to work with.

Herbert Ashley and George Skipper have greatly improved their turn. Skipper comes out to sit on a bench and blow his brains out, and from this point, where Ashley enters, their pseudo-serious dialogue causes much laughter. Skipper also possesses a tenor voice, and sings *I'm Forever Chasing Rainbows*, *Come On Papa*, and *The Rose of No Man's Land*. The real comedy of the act comes from the fact that Ashley sings an atrocious parody on each number.

Mme. Doree's Celebrities might be trained monkeys, judging by the name, but there is an important subtitle which shows them to be actual impersonations or impressions of the greatest operatic artists of the day. Their singing is a treat. Their selections are of the favorites of Grand Opera. In turn, they sing arias from *Cavalliera Rusticana*, *Misere* from *Il Trovatore*, *Faust*, *Traviata* and *Aida*. As an encore, the company sang a beautiful medley of *Old Black Joe* and *Carry Me Back to Ol' Vaginnny*.

Lew Hawkins, black-face, sang some good and new songs, and told some poor and old jokes.

The hit of the bill went to Howard Langford and Anna Fredricks in "Shopping." Langford has a stage presence of such utter sang-froid and inimitable drollery that his audience is quite captivated. Anna Fredricks is with him at every step, their setting and "business" are entirely new to vaudeville and they sing and dance as if they enjoyed it. One of their songs is *If Kissing's Your Language, Then Speak To Me, Dear*.

Jack Norworth, with Fred Mead at the piano, sang in his pleasing way some new and old songs, *My Boy* and *Pickaninny Paradise* among others.

The Dancing La Vars closed the bill with three pretty numbers, a cake walk, a Spanish step with castenet trimmings, and a whirlwind ballroom dance. Like the true artists, they form a pretty picture of graceful and rhythmic motion in each dance. Despite the hot weather the Royal regulars are always on hand.

RANDALL.

GOOD SHOW ON TAP AT THE ORPHEUM

Wilton Sisters Land Solid His Across the River

An excellent show is on view at the Orpheum this week, with the Brooklyn regulars showing hearty appreciation of nearly every turn on the bill. Felix and Fisher, acrobatically inclined, with the feminine half in the turn holding her own in the aerial routine on the bars and trapeze, were applauded. The Wilton Sisters were second. Despite the early spot these young misses went right after that Brooklyn crowd with their musical routine and the entire audience capitulated.

Following the big hit of the Wiltons, appeared Miss Josephine and Henning who proved able and agile dancers and scored on accordingly. Joe Towle put over his usual hit.

Charles and Henry Rigoletto closed the first part and their mixed musical turn proved a novelty. Alfred Latell was next in his animal impersonation.

"Hyams and McIntyre in "Maybloom" entertained the Brooklynites splendidly and their stage efforts were rewarded with laughter and applause. Ben Welch, late of burlesque, was next and his monologic style was irresistible. Pamora and Douglas closed with an interesting routine. HUSTED.

Reynolds-Donagan New Act

The Reynolds-Donagan Company arrived in New York last week and has placed in rehearsal a big new act which has four members, with Earle (Skater) Reynolds introducing some sensational thrillers into the new routine. A new ballet opening number has been worked up as well as two hazardous and thrilling encore finales, which promise to eclipse anything they have ever mastered in this line, with Helen Reynolds, whose marvelous work last season during the New York Hippodrome engagement stood out as a feature of the big show, doing some new stunts.

Fifth Avenue First Half

The show at the Fifth Avenue the first half rounded out excellent vaudeville entertainment, with a diversity of comedy, songs and fol de rol that sent the audience away Monday evening in happy mind.

While there was a recognized favorite or two on the bill, it had a novelty in the "Eversailor" offering by the gobs of the U. S. S. Washington, and a pleasing little sketch by the well known stock favorites, Noël Travers and Irene Douglas. And Alshayne, the "singing beauty," with his able "wop" musician, were an unqualified laughing hit.

Rekoma opened and got away to a splendid start with his hand balancing. Peterson, Kennedy and Murray are reviewed elsewhere. Comedy and a sentimental twang at romance are nicely blended in the Travers-Douglas act which had a nice summer setting and layout, with every word and line being registered by the principals. Elsie White pleased with her imitations, with her best score on the Irish number.

Hits were made in turn by "Eversailor" and Alshayne while the De-Peron Trio closed; the last named reviewed under New Acts.

Monday evening there were many sailors in the house attracted there no doubt by the gob "feminine" review as Manager Billy Quaid had played their presence there up prominently in the outside billing.

MARK.

58th Street First Half

Waiman and Berry are the bright particular stars of the new program at the Fifty-eighth Street. Here is a couple that know how to blend variety and color satisfyingly. In "A Treat in Music," they score brilliantly. Mr. Waiman plays the violin with masterful technique while Miss Berry sang charmingly. Their best number is Gitz-Rice's *Dear Old Pal of Mine*. Bent and Rosedale, The Flying Henrys, a really sensational acrobatic troupe; Mack and Curley, comedians, and Luba are other interesting features.

POWELL.

GOOD SUMMER BILL AT NEW BRIGHTON

Mme. Petrova, the Headliner, Draws Film Fans

It must be a pleasure for vaudeville acts to play the New Brighton, they are so well received. The audiences that journey—travel they must for there are practically no houses in the vicinity of the theater—to the end of Ocean Parkway are of the rare enthusiastically expressive kind. Monday afternoon, each act good and fair, received a large measure of applause.

Among these were, to be sure, Mme. Petrova who headlined the bill, Al Herman and Ben Bernie, who was a welcome substitute for a very tiresome act that was billed but did not appear. Mme. Petrova presented her group of songs and the excerpt from the South African play, ending with the recitation of the poem of her own composition. Her hyper emotional acting, in which her pantomimic ability, recently strengthened by four years in pictures, in the tragic slice of drama, was just what the audience wanted to see her do. It is safe to say practically all of it was made up of Mme. Petrova's film admirers.

Al Herman, it would appear, has deleted some of his roughest comedy, and he made the hit he usually does with a Brooklyn gathering. Among his songs that went the best were *At the Highbrow Babies Ball*, and *When You Look Into the Heart of a Rose*.

Ben Bernie, the casual conversationalist, who uses his violin as a fan more than a thing to play upon, and who is an entertainer in the full meaning of the word, was a huge success, it goes without saying. Both he and Herman got some fine comedy harmlessly burlesquing Mme. Petrova.

The bill included two dance acts, William Seabury and Billie Shaw and Ruby Norton and Sammy Lee. Both the turns included songs. The five varied dance numbers offered by the former team were received with marked approval and the vigorous work of Sammy Lee and the singing of Miss Norton came in for their share of the reception. A comedy hit was made by Charles O'Donnell and Ethel Blair in their familiar, "The Piano Tuner." O'Donnell's rough work "knocked 'em off their seats." The rest of the bill included Kranz and La Salle, whose forte is singing popular songs, Tamaki Duo, Japanese athletes and the Three Mowatts, Indian club jugglers.

TIDDEN.

Remodeling Moss Houses

B. S. Moss' Hamilton and Regent theaters will close July 27 unless otherwise designated, with both houses to undergo extensive alterations whereby they will be enabled to play the new Famous Players-Lasky film policies to be installed early in the fall.

The Jefferson closes about the middle of August. It too will be completely overhauled and remodeled for the new picture regime.

The Hamilton, Regent and Jefferson will reopen Labor Day, with special programs similar to those in vogue at the Rivoli and Rialto, with Moss planning to use augmented orchestras in all three houses.

The Prospect may likely play stock.



Doug and Al and Charlie

HARRY IRENE
WAIMAN and BERRY

in

"A Treat in Music"

Booked Solid

Direction

RAYMOND HODGDON

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**WHERE THE ACTS ARE THIS WEEK
AND HOW THEY DID LAST WEEK**

—Week of July 21st in Parenthesis—

NEW YORK: PALACE—July 14, Arnaut Bros. (Port, Keith); Color Gems; Fitzgibbons, Bert; Foy and Family, Eddie; Kharnum; Mayo and Lynn; Spanish Revue; Sweeties. **RIVERSIDE**—July 14, Bernard and Duffy (Port, Keith); Bernard Co., Jos. E., Bonita and Hearn; Cavanaugh, Lucille (Bklyn, Orph.); Curzon Sis. (N. Y. Royal); Du Bois, Wilfred; Gygie and Vadie (Phila., Keith); Holy and Lee; Nugent Co., J. C. (N. Y. Royal). **ROYAL**—July 14, Ashley and Skipper (N. Y. River.); Clark Co., Johnny; Delano and Pike; Doree's Celebrities; Hawkins, Lew (Wash., Keith); Langford and Fredericks; Middleton, Jennie (Boston, Keith); Morgan Co., Beatrice. **HARLEM OPERA**—July 14, first half: Amer. Comedy 4; Parker, Misses, Waters, F. and O.; second half: Goslar and Lusby; Savo and Co., J.; Weems, Walter. **125TH ST.**—July 14, first half: Duquesne and Co.; 4 Haley Sis; Stanley; Willard and Williams; second half: Howard Co., Mary; Peterson; K. a. M.; Sparks Co., Alex. **58TH ST.**—July 14, first half: Berry, Waiman; Burt and Rosedale; Flying Henrys; Lucas Co., Jimmy; Mack and Curley; Meroff 3, Luba; second half: Annette and Morell; Cahill and Romaine; Hart, Mr. and Mrs.; Kilkenny 4; Tiffany, Linda. **81ST**—July 14, first half: Berrens, Herman; Conrad, E. and B.; Larson Troupe, Riva; Tiffany, Linda; Walton, B. and L.; second half: Every Sailor; Halliday and Willette; Hampton and Blake; Orpheus. **5TH AVE.**—July 14, first half: LeFeron 3; Every Sailor; Peterson, Kennedy and Murray; White Co., Elsie; second half: Cecil and Blake; Gordone, Robbie; Hussy's Police, Jimmy; Lawlor and Daughters. **23D ST.**—July 14, first half: Argonne 4; Howard Co., Mary; LeClair, John; Zelaya; second half: Adler Co., Helen; Hampton and Blake; Miller, Helen; Parker, Misses.

BROOKLYN: BUSHWICK—July 14, Burns and Frabito (Phila., Keith); Havel Co., Arthur; Hughes Duo; Marks Bros.; Palmer, Gaston; Raymond, Al; Reilly Co., Larry; Ryan and Healy. **GREEN-POINT**—July 14, first half: Glasgow Maids; Hill, Art; Waters, F. and O.; second half: Bobbe and Nelson; LeClair, John. **HALSEY**—July 14, first half: Dunn Sisters; Gerard's Monk's; King and Golden; Marzele and Wolf; Maxfield Co., Mary; Murray and Erin; second half: Bates, Evelyn; Miller and Cook; Night in Trenches; Rymo and Crosby; Wilcox and Co., Bert. **July 14, D'Amore and Douglas; Felix and Fisher; Hyams and McIntyre; Josephine and Henney; Latel Co., Alfred; Rigolletto Bros. (Bul., Shea); Towle, Welch, Ben; Wilton Sisters. PROSPECT**—July 14, first half: Bobbe and Nelson; Kelly Co., Geo.; Milo; Padula, Marg.; Sparks and Co., Alex.; second half: Cutty, William; Earl and Budds; Ergotts Lilliputians; Mon. Comedy 4.

CONEY ISLAND: BRIGHTON—July 14, Brooks and Powers; Chalfonte Sis.; Don; Doyle and Dixon; Gould and Lewis; Perrone and Oliver; Shields, Frank. Some Bride. **HENDERSON**—July 14, Coline Co., Helene; Eddy Duo; Fern and Davis; Suffragette Revue. **ROCKAWAY: MORRISON'S**—July 14, Dressler, Marie; Price, Georgie; Van Cellos; Williams and Wolfus.

ALBANY: PROCTOR'S—July 14, first half: Bender and Meehan; Cooper and Burkhardt; Hanley, Jack; Here and There; Oaks Co., Harry; Young and Wheeler; second half: Troy Split.

AMHERST: EMPRESS—July 14, Barra Sisters; Lorraine and Chase; Powers Co., Capt.; Proven, Scottie; Ryan and Neally.

ATLANTA: LYRIC—July 14, first half: De Hart Co., Geo.; Dawn, June; Nolan and Nolan; Patricola; Ward and Van; second half, Birmingham Split.

ATLANTIC CITY: KEITH—July 14, Brendel and Burt; Dickinson and Deagon; Frisco; Girl in Air (Phila., Keith); McKay and Ardine; Reeves Co., Billy; 4 Roeders; Roth, Dave.

BALTIMORE: MARYLAND—July 14, Adler and Dunbar; Casimos, The; Coakley and Dunlevy; Davis and Pelle, Ellys; Indoor Sports; Howard and Sadler; Ingilis, Jack; Vane, Sybil.

BINGHAMTON: STONE—July 14, first half: 4 Bangards; Cavanaugh, T.; O'Neil, Evelyn; second half: Martelle; Walsh and Edwards; Wrenn, Cunningham.

BIRMINGHAM: LYRIC—July 14, first half: Palfrey Hall and Brown; Keller and O'Dare; Rosamond and Dorothy; Smith, Ben; Wilson Aubrey 3; second half: Atlanta Split.

BOSTON: KEITH—July 7: One of the best bills of the season was headed by Ciccolini, tenor of the Chicago Opera Company, who was warmly received. Jason and Haig in one of the cleverest acts seen here entitled "The Book of Vaudeville" divided honors with Ciccolini. Ashley and Skipper, made a big hit with parodies on popular songs.

Frank Mullane scored with several good stories and some good propaganda songs. Ernest Evans and His Associate Artists, Ora Deane, Estelle McNeal, Gertrude Zoble and Mildred Rife gave good entertainment. Grace LaMar presented a clever monologue. Bonita and Lew Hearn pleased in a new act. July 14, Clifford, Bessie (Phila., Keith); Creole Fashion; Davis and Darnell; Decker Co., Paul; Fallon and Brown (Bklyn., Bush.); Hartelli; Nazarro Co., Nat; Sherman and Uttry.

BROCKTON: STRAND—July 14, first half: Braminos, The; Ja Da 3; 4 Laurels; second half: Barra Sis; Faron, Frank; Montgomery, M.

BUFFALO: SHEA—July 14, 3 Alex; Cleve, Ed; Clifford, Edith; Ford, E. and L.; Mason and Keeler (Wash., Keith); Nordstrom, Marie; Sherman, Van and Hy (Grand Rap., Pk.); Stars in Toyland.

CAMBRIDGE: CENTRAL SQ.—July 14, first half: Bricknell; Man Off Ice Wagon; Saxton and Farrell; Shaw and Campbell (Port., Keith); Stanley, Aust; second half: Early and Laight Co.; Fay 3; Frankie; Hall, Bob (Bklyn., Orph.); Lillian and Twin Bro.; Macey and Arch.

CAMDEN: TOWERS—July 14, first half: Alberts, The; Brown, Lt.; Slatko's Rollickers; Smith, Art; World of Novelty; second half: Cranberries; Hallen and Goss; Hill and Hill; Losee, Gilbert; Pity Sake.

CHARLESTON: VICTORY—July 14, first half: Brush, Lucy; Gabby Bros and C.; Henry Co., Florence; Hilbert and Malle; Suter, Ann; second half: Columbia Split.

CHATTANOOGA: RIALTO—July 14, first half: Burke and Betty; Bullowa Girls; Carmen's Minstrels; Hale and Bro.; Willie; Morris, Jessie; second half: Knoxville Split.

CHESTER: ADGEMENT—July 14, first half: Cranberries; Hallen and Goss; Hill and Hill; Losee, Gilbert; Pity Sake; second half: Alberts, The; La Tour and Gold; Slatko's Rollickers; Smith, Art; World of Novelty.

CHICAGO: HIPPODROME—July 14, Andrus and George; Dwyer and Mac; Folsom and Brown; Frawley and Louise; Golem Trio; Howard, Bert; 3 Jupiters; Kenton, Doherty; La Rose and Lane; Smith, Ed and Jo; Shrapnel Dodgers. **STATE LAKE**—July 14, Bradley and Ardine; Leonard, J. and S.; Little Hip and Poney; Montgomery and Allen; Murphy and White; Old Time Darkies; Race of Death; Sasaki Bros.; Wilson, Lew. **MAJESTIC**—July 6: Judging from the applause, there was more than one headliner on the bill. Leona LaMar startled, amused and mystified with her ability to read the minds of individuals in the audience. Wallace Bradley and Gretta Ardine, assisted by Eddie Moran at the piano, presented in an artistic way a large size slice of that part of a musical comedy which consists of songs, graceful dancing, beautiful settings and costumes.

The Jazzland Naval Octet made a big hit. Billie Montgomery and Minnie Allen indulged in a good deal of nonsense and took comedy honors. The sketch of the bill was "The Tale of a Shirt" with Edwin and Jane Connelly. This is an appealing little story. The Lachmann Sisters had a nice "sister" act; Mr. and Mrs. Gordone Wilde and daughter Connie, a unique shadowgraph sketch; and the Gellis family were good acrobats. July 14, Beginning of World; Clifton; Cooper, Harry; Holman Co., Harry; Libonate; Millership and Gerard; Seymour, H. and A. Atkins.

CINCINNATI: KEITH—July 14, Bell Co., Adelaide; Brooks and George; Dawson, L. and C.; Emmett, Georgia; Neglect; Upside Down Millettes.

CLEVELAND: HIPPODROME—July 7: Hermine Shone headed the bill with a homey little sketch, called "Peggy O'Brien," assisted by Jack Denny and company. It was well received. John Dunsmore had a few good stories, but greater interest was displayed in his song repertoire which included "You Can Always Depend on the Irish," and a charming ballad, "An Old Sweetheart of Mine." Ed and Lottie Ford clogged during most of their act. Miller and Lyles' black-face act was popular. Florrie Millership, assisted by Al Gerard and Eddie Moran, were very pleasing. They sang among other songs "I Used to Call Her Baby," and "Now She's a Mother to Me," and Buddha. Gallagher and Martin had a good post-war sketch called "Sweaters." July 14: Berlow Sisters; Hayden and Eccell; Miller and Lyle; Motoring; Oh, Teddy; Sensational Gerards; Slaymar Ali's Arabs; Transfield Sisters. Loeb.

COLUMBIA: COLUMBIA—July 14, first half: Contwell and Walker; Du-fresne, Rhea; Reed and Tucker; second half: Charleston Split.

DAYTON: KEITH—July 14, first half: Calvin and Wood; Dobson; Kimball and Kenneth; 4 Roses; Williams Co., Barney; second half: Toledo Split.

DES MOINES: EMPRESS—July 14, first half: DeVoe Co., Frank; Elsing Co., Nell; Girl from Dixieland; Roberts Trio; second half: Clay Croudi; Lydstrom and Emerson; Poughkeepsie; The Puppets; 8 Whirlwinds.

DETROIT: TEMPLE—July 14, Borden Co., Eddie; Duttons, The; Gallagher and Martin; Jackson Co., T. P.; Mayhew, Stella; 3 Weber Girls (Grand Rapids, Ramona Park); White Coon; Wire and Walker.

DULUTH: GRAND—July 14, first half: Fashions A La Carte; Lee and Bennett; 3 Melvin Bros.; Stanley and Lea; White, Bob; second half: La Vine Trio; Nixon and Sans; Hodge Podge 6; Singing 3; Taketa Bros.

ELMIRA: MAJESTIC—July 14, first half: Elvira, Sis; Little Jerry; Walsh and Edwards; Yip Yap Yaphankers; second half: Cavanaugh and T.; Melani 5; O'Neil, Evelyn; Valdares, The.

GRAND RAPIDS: RAMONA PARK—July 14, Eadie and Ramsden; Gillis, The; Girl 1,000 Eyes; Hickey Bros.; Lackman Sisters; McC. and Mellin.

HALIFAX: ACKERS—July 19, Colen, Feeley and Z.; McCue and Dean; McMahon and Adelle; Miller, Hank; Walsh and Burke.

HOLYOKE: MT. MORRIS PARK—July 14, Berzac's Circus; Green and Parker; Kay Co., Dolly; Leonard and Whitney; Nestor and Vincent.

INDIANAPOLIS: KEITH—July 14, Flager and Malia; Jerome and Newell; Manning, Alice; Worth Waiting 4.

JACKSONVILLE: ARCADE—July 14, first half: Anger and Curtiss; Libby and Nelson; Prosperity; Ryan and Ryan; Sterling 4; second half: Savannah Split.

JERSEY CITY: KEITH—July 14, first half: Lawlor and Daughters; Miller, Helen; Mon. Comedy 4; second half: Dupree, Minnie; Duquesne and Co.; Zelaya.

JOHNSTOWN: MAJESTIC—July 14, first half: Innis and Ryan; Wist and Edwards; second half: Sheridan Sq. Pitts. Split.

KNOXVILLE: BIJOU—July 14, first half: Chick and Chicklets; Fredericks Co.; H. Lacey and Rome; Nelson Co., Alice; Violin Misses; second half: Chattanooga Split.

LYNN: GORDON'S OLYMPIA—First half: Fay 3, Frankie; Hall, Bob; Kenna, Chas.; Macey and Arch; Countess Verona; second half: Bricknell; Dancing Dorans; Man Off Ice Wagon; Saxton and Farrell.

LOUISVILLE: KEITH—July 14, first half: Budd and Moyer Sisters; Madison and W.; Olcott, Chas.; Paldrens, The; Whitfield and Ireland; second half: Nashville Split.

MEMPHIS: ORPHEUM—July 14, first half: Two Careltons; Fredericks, Betty; 2 Kerrs; Miller and Rainey; second half: Ferro and Coulter; Hall, Wendell; Vivian Co., Anna; Worden Bros.

MILWAUKEE: PALACE—July 14, first half: Castle and Davis; Choy Hengwa Trio; Juggling D'Ahrmo; second half: Bimbe and James; Fredericks and Van; Kluting's Entertainers.

MINNEAPOLIS: GRAND—July 14, Fonda Trio, Mabel; Hicks, Billy; Smith and Lawrence; Swiss Songbirds. **PALACE**—July 14, first half: Bell and Wood; Bianca Co., Mme.; McLain, Gates Co.; Norris Baboons; Ripon, Alf; second half: Christie and Bennett; 7 Jolly Jesters; Murray and Pophova; Rainbow Trio; Spanish Trio.

MOBILE: LYRIC—July 14, first half: Chinko and Kaufman; Davis, Helene; Hart Co., Marie; Holt Co., Dan; Sheldon and Daily; second half: New Orleans Split.

MOUNT VERNON: PROCTOR'S—first half: Cutty, William; Earl and Buds; Purcell Co., Chas.; second half: Ergott's Lilliputians; 4 Haley Sisters; King and Co., Chas.; Milo.

NASHVILLE: PRINCESS—July 14, first half: Everest's Monks; Francis Co., Emma; Gonne and Albert; Morton, Madge; Texas Comedy 4; second half: Louisville Split.

NEWARK: PALACE—July 14, first half: Cecil and Blake; Chilson-Ohrman; Glasgow Maids; Gordone, Robbie; Hussey's Police, Jimmy; Weber and Rednor; second half: Padula, Marg.; Purcell Co., C.; Stanton, Val and E.; Stone and Klaiss; Wilbert, Raymond; Wilson, Jack.

NEW BEDFORD: GORDON'S OLYMPIA—July 14, first half: Dancing Dorans; Green and La Tell; Lillian and Twin Bro.; Newport and Stirk; second half: Bartlett; Shaw and Campbell; Singer's Dolls; Stanley, Aust.; Countess Verona.

NEW ORLEANS: PALACE—July 14, 1st half—Olsen and Johnson; Only Girl; second half: Mobile Split.

NEWPORT: OPERA HOUSE—July 14—1st half: Farron, Frank; Millette, Florence; Montgomery, M.; Rios, The; Singer's Dolls; second half: Bride Shop.

NORFOLK: ACADEMY—July 14, first half: Gingras Co.; Padula, Margaret; Powers and Wallace; Terry; second half: Richmond Split.

PHILADELPHIA: KEITH—July 14, 4 Boises; Black and White; Demarest and Doll; Fisher, Irving (N. Y. River.); Gleason Co., Helen; Gould, Venita; Watson Co., Harry; McCarton and Marone; Moore, Geo. A.

PITTSBURGH: HARRIS—July 14, Cinka Panna; Cooney, Sis; Girl in Moon; La Coste and Clifton; Matthews, B. and E.

PORTLAND: KEITH—July 14, Brown Girls; Cooper and Ricardo; Girl in Frame; McM., Diamond and R.; Whipple Houston Co.

RICHMOND: LYRIC—July 14, first half: Bandy and Fields; Kennedy and Roney; Marshall, Ed.; Rowland Travers Co.; second half: Norfolk Split.

ST. LOUIS: GRAND—July 14, Davis, Bert; Gillett Co., Lucy; Hal and Francis; Jenks and Allen; Jolly Wild Co.; Mahoney, Tom; Rainbow and Mohawk; Royal Hawaiian 4.

ST. PAUL: PALACE—July 14, first half: Christie and Bennett; Hodge Podge 6; Murray and Popkova; Poughkeepsie; Rainbow Trio; second half: Bell and Wood; Bianca Co., Mme.; McLain, Gates Co.; Norris Baboons.

SAVANNAH: BIJOU—July 14, first half: Herman and Shirley; Marconi and Fitzgibbon; Moran and Wiser; Orth and Cody; Woodward and M.; second half: Jacksonville Split.

SCHENECTADY: PROCTOR'S—July 14, first half: Frisco; Gordon and King; King Co., Rosa; second half: Avery, V. and C.; Emerson and Baldwin; McD. and Cleveland; Rector, Weber and L.

SYRACUSE: CRESCENT—July 14, first half: Avery, V. and C.; Emerson and Baldwin; Erford's Sensation; McD. and Cleveland; Rector, Weber and L.; second half: Byron, Henrietta; Frisco; Hooper and Burkhardt; King Co., Rosa; Randall Co., Geo.

TOLEDO: KEITH—July 14, first half: Father's Daughter; Gillen, Tom; Herbert 3; Manning and Lee; Onry and Lee; second half: Dayton Split.

TORONTO: HIPPODROME—July 14, Columbia 6; Florence Duo; Miller Co., Billy; Pistol and Cushing; Prince Co., Merv; Valentine, B. and P.

TRENTON: TAYLOR OPERA HOUSE—July 14, first half: Carl and Inez; Hamlin and Mack; Novelle Bros.; Osborn and Co., Lynn; Vincent, Helen; Clark Razillian 3; Dale Co., Pagie; second half: De Lier and Orma; Goodhall Co., Billy; Lucky and Harras.

TROY: PROCTOR'S—July 14, first half: Johnson, Baker and Johnson; Jones and Sylvester; Melbourne, Mr. and Mrs.; Morley, Roy; Ruth; second half: Albany Split.

YONKERS—July 14, first half: Cahill and Romaine; Gosler and Lushy; Hart, Mr. and Mrs.; Kilkenny 4; Work and Keit; second half: Argonne 5; Flying Henrvs; Lucas and Co., Jimmy; Waiman and Berry.

WINNIPEG: STRAND—July 14, first half: Miller and King; Mossman and Vance; Rusticating Misses; second half: 3 Beauties; Conrad and Janis; Kayle and Coyne; Taylor Triplets.

WASHINGTON: KEITH—July 14, Bowen, Walter and Co.; Farrell Co., Al-tred; Herlein, Helen; Mascova Ballet; Moran and Mack; Sinclair and Gasper; Seeley Co., Blossom (N. Y., Royal); Sully and Houghton.

B. S. Moss Theaters

NEW YORK: HAMILTON—July 14, first half: Barnes and Freeman; Celestial Duo; Loring and Harvey; second half: Adonis and Co.; Pollock and Co., Percy; Stevens, Emma; Walker, Budd. **JEFFERSON**—July 14, first half: Dawson Sisters and Stern; Elliott, Billy; Rigo; Runaway Four; Spencer and Rose; Swain's rats and cats; second half: Ferrari Sisters; Foster and Seamon; Hall, Artie; Moore, Blanche. **REGENT**—July 14, first half: Alexander Bros. and Evelyn; Foster and Seamon; Hodji and Fugi; Octavio; Pollock and Co., Percy; Walker, Budd; second half: Barnes and Freeman; Dawson Sisters and Stern; Rigo.

BALTIMORE: GARDEN—July 14, Carlotta and Lewis; Eckert and Moore; Oh, Auntie; Russell and Beatrice.

PHILADELPHIA: ALHAMBRA—July 14, first half: Anger and Packer; Morati and Co., Chas.; Verci and Verci; second half: Celestial Duo; Hodge and Lowell; White's Dancing Revue, Al. **CROSS KEYS**—July 14, first half: Adrian; Belmont's Warblers; Great Buck Hart; Hodge and Lowell; Lucier, Fred and Bess; White's Dancing Revue; second half: Anger and Packer; Baby Roselyn and Sister; Hart and Wagner; Morati and Co., Chas.; Oh, Sweetie. **GLOBE**—July 14, Antrim, Harry; Delight Sisters; Good Night, Teacher; Harris, Dave; Lane and Harper; Three Melfords; Norcross, Mr. and Mrs.; Oh, That Melody.

TRENTON: STATE STREET—July 14, Jack Root Musical Comedy Co.

WASHINGTON: COSMOS—July 14, Gerard, Lieut.; Harvey, Heney and Grayce; Nelson's Pets; Rose Review; Schwartz and Clifford; Wyatt's Scotch Lads and Lassies.

Poli Circuit

BRIDGEPORT: POLI—July 14, first half: Coates and Crackerjacks; Faber Bros.; Gil from Mil.; Jason and Haig; Lehr, Edmonds and Marr; second half: Good Night Teacher; Melba, J. and I.; Miller and Mack; Mullane, Frank.

HARTFORD: PALACE—July 14, first half: Elliott and West; Foley and O'Neil; Oh George; Kuma 4; Moore and Sterling; Varvara, Leon; second half: Althoff Sis.; Davis, Phil; Not Yet Marie; Simmons and Brentley.

NEW HAVEN: BIJOU—July 14, first half: Dancing Serenaders; Kanton 3; Kelly and Kelly; Klein and Frazer; second half: Carter, Frank; Diana Sis.; 3 Kings; Owl, The. **PALACE**—July 14, first half: Burke and Valda; Galsion, Billy; Man Hunt; Miller and Mack; Paige and Green; second half: Brads, The; Coates and Crackerjacks; Lehr, Edmonds and Marr; Girl from Mil.; Jason and Haig.

SCRANTON: POLI—July 14, first half: Alex and Carl; Anderson and Burt; Corn Cob Cutups; Dove, M. and J.; Hastings, Eddie; second half: Earl and Curtis; Jazzland Naval 8; McCarthy Sisters; Permaine and Shelley; Wheeler, Elsie.

WATERBURY: POLI—July 14, first half: Faber Bros.; Gould, Frank; Not Yet Marie; Simmons and Brentley; second half: Bailey Comedy 4; Burke and Valda; Galsion, Billy; Moore and Sterling.

WORCHESTER: POLI—July 14, first half: Brads, The; Chinese Musical Enter.; Diana Sis.; Feiber and Small; Mullane, Frank; second half: Dancing Humphreys; Foley and O'Neil; Kanton 3; Man Hunt; Varvara, Leon. **PLAZA**—July 14, first half: Bride Shop; Elliott and West; Millette, Florence; second half: Oh George; Powers and Co., Capt.; 4 Woodrow Girls.



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Comment from Dramatic Mirror

Leading the number was Dorothy Sadlier, who had the eyes of the audience on her every minute she was in sight. MARK

STUDIO DIRECTORS

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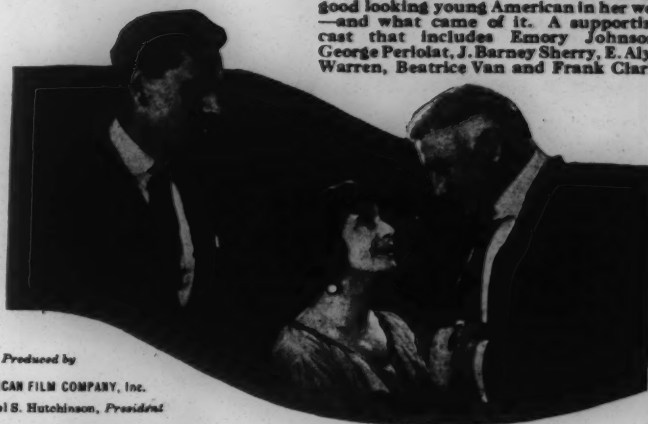
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READY? SHOOT!



Burton Holmes sees no reason why he shouldn't get some new Param.-Holmes Travel Pictures en route to Europe

D. W. Griffith is no more awed by titles than by subtitles. Here is Lady Diana Manners kneeling beside him



A rear elevation of Henry McRae, who directed "Elmo the Mighty" for Universal, and two aids

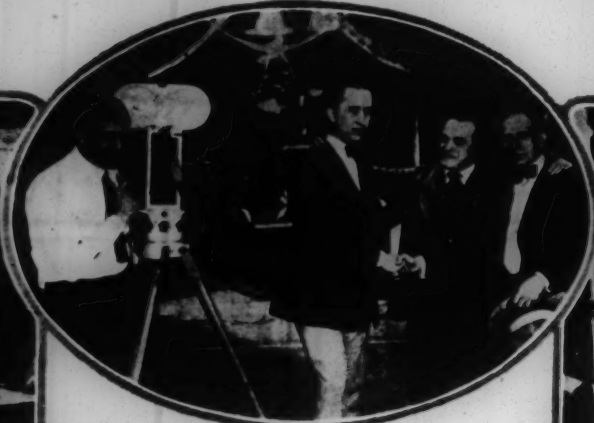


Director Joe Henaberry makes Doug and Marjorie Daw show all their ivory. Something nice about the first United Artists picture?

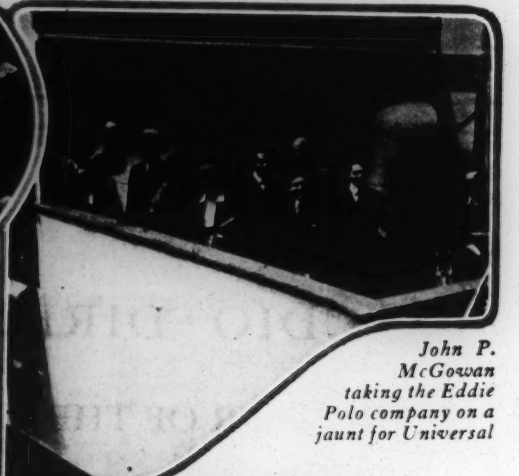
Is this director saying unpleasant things to Eddie Lyons and Lee Moran? Or are they bored because he's keeping them up?



This is the way Director Cortlandt Van Dusen of Apex does it



Hobart Henley beams while John Cumberland, star of the first Hobart Henley, Inc., film, greets Tom Oliphant and Harry Hershfield



John P. McGowan taking the Eddie Polo company on a jaunt for Universal



On location for Kerrigan's first Robert Brannon production. Ernest C. Warde is pointing out

something just behind you to Frank Geraghty, his assistant, while J. Warren halts his sandwich

WITHOUT FEAR OR FAVOR—By an Old Exhibitor



There are two kinds of reformers. J. A. Quinn is one kind; the other is the insincere kind. Quinn really means what

he says. The trouble with most "reformers" is that even the sincere ones usually get their facts wrong, or when they have their facts right go about getting them to the public's notice in the wrong way.

This page has time and again urged the industry to cleanse itself.

Now comes Mr. Quinn, a bold Los Angeles exhibitor, and speaks out loud in New York of the Shame of Los Angeles—the conduct of certain people in certain motion picture studios. The thing is that Mr. Quinn, a pioneer in the industry, does not make his fight *within the industry*. He presents his facts in a highly unethical manner, addressing himself to a gathering of long-haired women who are not associated with the business in any way and to a lot of ex's, men who come to hear him simply because they are disgruntled and like to listen to a "roast" of an industry that has treated them poorly.

Aflame With Jealousy

The next Quinn mistake was to stray from his facts, to cite personal opinions that had no bearing whatever on the reforms he asked. These personal opinions were aflame with malice and jealousy! The crowning line of his speech was, "This business is not the fifth greatest industry; it is the greatest joke in the country."

Even the Old Exhibitor has noticed room for improvement in the motion picture field; but neither he nor the bitterest "outside" critic we know of has ever nominated this industry as a mere "joke"!

Of course, the feeling of every level-headed man in the business who read Mr. Quinn's statements was one of amazement that Quinn should have stayed so long in a business that was by his own admission nothing more than a joke!

Then there was a statement about the four films that Mr. Quinn had played at his Los Angeles house which were the only subjects he could find during his whole career as an exhibitor that were really clean enough to unblushingly show his patrons. Readers of this fine confession who know of hundreds of good, clean releases available in the last few years wondered how a man who could say that was able to stay in the exhibiting business at all!

When I write that Mr. Quinn is a sincere reformer it is not because of his New York speech, rather *despite* it, and because of what we knew about him as a theater man, from theater men, before he became a "reformer." The opinion of him gained in this way made us certain that Quinn meant well with his reform association idea; but I would be doing Quinn an ill turn if I did not tell him that he had made a bad impression at the very beginning, that if he is to get the studios to "clean up" he must start all over again, meanwhile praying to heaven

Reformers Should Proceed With Circumspection—Joe Plunkett Rewarded—Reisenfeld's New Theater—Griffith to Build Studio in New York

that his New York blunders will be forgotten in the light of his new efforts.

Plunkett Gets His Reward

I have remarked here before that Joe Plunkett was the "just right" type of exhibitor, and so I am not surprised that he has had his reward. Mr. Zukor has shown Zukor-like acumen in selecting Plunkett for a post in the theater department of Famous. Joe has lived the theater game from boyhood up, knows it from every angle, and Famous could not have made a happier selection for the new side of their business.

I recall having read some weeks ago that B. S. Moss would be in charge of this theater side, but the acquisition of Plunkett leads me to believe that Plunkett will be the one actually responsible.

Joe Plunkett will prove the same kind of bet to Famous in their new field that Whitman Bennett is in the producing one, and Al Lichtman and Charles Burr in the distributing.

I also spoke some months ago of what a tower of strength J. C. Graham had proved to be to this firm in England. I expect to see him show his mettle again through the boycott movement on Famous films that started last month, and which I am sorry to believe is growing. (I say this as a result of the most authentic possible advices from England).

All of Graham's diplomacy will be called into play in this crisis, and if my readers don't mind my making a prediction (I know I had threatened to stop it!!!) I believe that this delicate situation will right itself by Fall, or by Winter at latest, and that when the facts are known the trained hand of Graham will be revealed as having poured the healing oil on these troubled waters.

A Theater for Reisenfeld?

Harry Reichenbach's pessimistic letter of last week does not prevent me from being optimistic this week, as my thoughts on Plunkett and Graham must indicate.

So it is lucky for Hugo Reisenfeld at the Rivoli-Rialto that a real news item makes me touch upon his exhibitor career this issue. The real news item is that Dr. Reisenfeld will

shortly leave the managing directorship of Rivoli-Rialto to take charge of a new theater quite near the Hotel Astor that is to be built expressly for him by a group of keen business men who have lots of faith in the Doctor.

I expect that the Doctor will be surprised at the story leaking out; he will likely even deny it if it has been "sprung" in advance of what he considers to be the proper time; but at any rate we are not given to printing mere rumors on this page and I believe aforesaid new theater story to be 75 per cent true.

The Reisenfeld "exhibiting career" has been short. But it doesn't always take a lot of time to demonstrate exhibiting capabilities. Dr. Reisenfeld, from what I can learn, had specialized altogether as a musical conductor before taking up Rivoli-Rialto house direction, and this latter occurred only last year when Mr. Rothapfel elected to produce films.

Dr. Reisenfeld took a hard job in undertaking to "follow Roxy," but my information is that the houses' financial sheets show he has put it over. From which the humble reader will grasp that "putting it over" means showing a steady profit week after week. The doctor of music has come across the line a prime business man!

While I am telling tales out of school about the Reisenfeld theater, let me whisper also that David Wark Griffith has made up his mind that California sunshine is all right, but New York is not so bad as a producing spot.

Griffith Builds in N' Yawk

David Wark will build a studio in or near Manhattan—mark my words! I trust he starts no investigation on how I guessed his plans, but if pressed hard I shall admit that it was the brother of the Chinaman in "Broken Blossoms." He told it to my wife, who is his half sister through marriage with a Scandinavian herring shipper.

Continuing confidential-like I can inform the owners of the Dempsey-Willard fight films that their hopes to release these pictures in three important states are doomed to meet with dire disappointment.

And to think that in the old days

Bill Brady, "Pop" Rock, Herb Miles and Jim White used to make jillions out of fight reels!

Why Watch Screen Alone?

One reason that the Big Authors are coming into management of their own film producing companies is that they desire to earn more money. Whenever I think of what movie rights on stories *used* to bring I cannot hear of any arrangement favoring the author except with strong feelings of pleasure.

The next reason for the new move of the big writers is that they want to retain a closer supervision of the manner of adaptation of their plays.

But the field for this is not only in motion pictures. I have often marvelled why authors are not a little more careful as to what was written into stage productions bearing their signatures.

I have seldom seen liberties taken in screen adaptation that were on a par with those attempted by stage producers. Mrs. Mary Roberts Rinehart, with a number of clean films to her credit, has her name on a story on which a musical comedy is based, and in this musical comedy is a line of the most indecent suggestion a "smutty" New York stage has produced this season.

The authors, however, simply follow form in saying that they feel it is the movies that must be watched.

Phillips Forgot to Ask!

One of the best columns of newspaper humor in America to-day is likely that which Phillips writes in the New York Globe. Therefore I am surprised that Phillips prints the following note from a correspondent without comment:

"I knew Jess Willard had no chance against Dempsey. I saw that movie, 'The Challenge of Chance' and knew that Jess would wear himself all out fighting the villains in that picture. He was over-trained by at least four reels. *Movie Fan.*"

This appeared the day after the fight. Funny that Phillips did not query "Movie Fan" on what he thought "Challenge of Chance" was worth that day!

The Leg Show Gets 'Em!

The industry should note with approval that the *Scientific American* does not believe that pictures create any special fatigue of the eyes. The prominent periodical says that shown under favorable conditions, the films do not cause as much eye strain as the same period of concentrated reading!

"When there is eye discomfort there is usually some ocular defect which should receive the attention of an eye specialist," explains the *Scientific American*. "Under favorable conditions moving pictures causing fatigue, if continued, become unpleasant and may, if persisted in, become harmful, a condition which is greatly aggravated by fixed staring at one spot of the picture, a practice which should never be indulged in."

This last I don't understand. What "one spot on the picture" do you discover "fixed staring at" outside of a Mack Sennett Comedy!

STUDIO AND DIRECTORS

NUMBER OF MIRROR

WILL BE PUBLISHED JULY 29

REALART HAS BIG PLANS

Rapid Organization of New Company—Three Stars Signed, One Already at Work

REALART PICTURES, though a new organization which began business June 9th, in the space of three short weeks, signed up three stars and started one of them to work on her first picture. This forms a record of rapid action that bids fair to stand for some time to come.

Mary Miles Minter, one of the three Realart stars, will make her bow in a picturization of the four "Anne" books by L. M. Montgomery. The title chosen is "Anne of Green Gables," from one of the series, and the stories narrated in the four will be embodied in one picture. William Desmond Taylor has been engaged to direct Miss Minter. Frances Marion will make the screen adaptation.

Miss Minter starts work at once at the studios of the Mary Miles Minter Productions in New York. His contract covers a period of three and one-half years, during which time she will make a total of twenty pictures.

Alice Brady has contracted to appear in eight pictures during the

next year. The ink was not dry on the contract before Miss Brady said that she wanted to start work immediately. Consequently she is already hard at work at her New York studios under the direction of Kenneth Webb. This production will be "Sinners," adapted from the stage play of the same name by Owen Davis. The stage version was originally presented with Miss Brady in the leading role.

The third of the trio to be starred is Constance Binney. Her first vehicle has been selected, but she has not yet started production; the reason for this is obvious. "39 East," the Rachel Crothers comedy, one of the hits of the theatrical season, is still running. The vehicle chosen for her Realart debut is "Erstwhile Susan," Mrs. Fiske's stage success of a season or two ago.

Realart will release its first production in the early fall. From thirty-five to fifty pictures will be the year's total. Exchanges will be maintained in twenty principal cities throughout the country.

Film Helps Kill Rats in England

Using the film as a medium for propaganda in connection with the work of exterminating the rat in Britain, the Board of Agriculture hopes to be able to save the country \$200,000,000 a year. The film, which will illustrate the damage done by rats, particularly in agricultural districts, is now being prepared at the Zoological Gardens, and is to be released soon and exhibited throughout the country. If the film succeeds in arousing the local authorities to need of drastic measures to combat the pest, it will have achieved all that is expected of it.

New "4-Star" Merger

Another big merger of film stars has been made, with the latest amalgamation of screen talent including Mitchell Lewis, Anna Q. Nilsson, Seena Owen and Niles Welch. Each of these stars will head his or her own company, with individual directors. The newly formed "4-Star" organization has been incorporated under the State laws of Delaware.

Pritchard Appointed

R. E. Pritchard, for two years director of the Exhibitors Service Bureau of the Motion Picture News, has been appointed director of advertising and publicity for the Allen Theater interests in Canada. The Allen theatrical activities are directed by J. and Jay J. Allen. Pritchard assumes his new position Aug. 1, with headquarters in the Allen Theater building, Toronto.

Tod Sloan to Act in Films

Tod Sloan, the most successful jockey of his day and the first to introduce the now famous "monkey seat," is going to don racing colors again. It will be in the films this time, however. He has just signed a contract to ride the race horse Determination in a film of that name soon to be produced by the United States Photoplay Corporation.

Bathing Suit Patterns

So great has been the comment upon the remarkable creations of bathing suits worn by the Mack Sennett bathing beauties now appearing in person in "Yankee Doodle in Berlin" that women patrons have asked where such fashion fantasies can be purchased in New York. B. S. Moss, by arrangement with Sol Lesser, manager of the production, and E. Asher, Mr. Sennett's personal representative, has decided to give to all women patrons patterns of the varied styles of beach plumage shown in the poses of the girls.

Acquires Guinan Westerns

Sidney Garrett, acting for J. Frank Brockliss, Inc., closed a contract with The Frohman Amusement Corporation acquiring the thirteen Texas Guinan two reel productions for the entire foreign market, and within a few hours after the signing of that contract Mr. Garrett disposed of the entire series for South America and part of the Continent.

Richenbach Listening

Harry Reichenbach has served out his contracted time with the C. R. McCauley film company and is now listening to two offers that will give him more money for his press exploitation-service. Harry had been circling "When Bear Cat Went Dry," his work ceasing Saturday night.

After Foy's For Pictures

Before the end of the current year the entire Foy Family—this week at the Palace, New York, may be seen in a series of screen comedies if the plan of a certain New York company becomes a reality.

WANTS DEMPSEY

Negotiating with Champion for Big Feature Film

Captain Fred F. Stoll, representing the United States Photo Play Corporation of Washington, D. C., is negotiating with Jack Dempsey, heavy weight champion, to appear in the picture, "Determination." \$15,000 has been offered Dempsey to give one week to the picture. Dempsey's manager, who favors the proposition, has asked that the decision be delayed a week or two. Captain Stoll has sold the Ohio rights to the picture, "Determination" to Margaret Celestia Ferron, of Cleveland, for \$40,000.00 outright. This is said to be the largest sum ever paid for a photoplay in Ohio. \$4,000.00 was deposited upon the signing of the contract, the other \$36,000.00 being placed in trust at the Lake Shore Bank, Cleveland. This sum is to be paid to the United States Photo Play Corporation in six installments, the last installment to be paid in full upon the completion of the picture.

Miss Ferron is new in the motion picture field. She has promoted large deals for several years, so there is no doubt of her ability to put "Determination" over in Ohio. She maintains an office in the Schofield Bldg., Cleveland.

Lesser's "Birth Of A Race"

Sol Lesser has obtained "The Birth of A Race" from the Renco Film Company of Chicago, for California, Nevada and Arizona and will give this spectacular film the usual Lesser exploitation in those states. Lesser does not plan to return to the Coast for some time, letting his western offices take care of the present "Race" distribution.

"Wild Oats" in Special Showing

Samuel Cummins' special production of "Wild Oats" was shown at the Belasco Theater, Washington, on July 9, for the officials of the Navy, Army and Health Department and Congressmen. The picture is in seven reels and has William Jefferson as star. It was made under the auspices of New York City and State and Health Dept.

Two New Exchanges

A redistricting of much of the Southern territory heretofore served by four of the Famous Players-Lasky branch offices, has involved the establishing of two new exchanges. They will be located at Oklahoma City, Okla., and Charlotte, N. C., and will affect territory now served by the Kansas City, Dallas, Washington and Atlanta exchanges.

Bray Company Incorporates

The Bray Pictures Corporation, having its principal office in New York City, was incorporated with the Secretary of State to-day. This new enterprise is capitalized at \$1,500,000 and will produce, deal in and exploit motion picture films of various kinds.

RULE "FIT TO WIN" MAY BE BARRED

Federal Judges Uphold Commissioner of Licenses Decision

The United States Circuit Court of Appeals, in an opinion written by Judge Henry A. Ward and concurred in by Judges Henry W. Rogers and Charles M. Hough, upholds the action taken by John F. Gilchrist, Commissioner of Licenses of the City of New York, in regard to the motion picture "Fit to Win," and revoked the final injunction obtained by Isaac Silverman, of Altoona, Pa., purchaser and exhibitor of the picture, which under the name "Fit to Fight," was exhibited by the Government in the army camps.

The court, after finding that Commissioner Gilchrist possesses full power under the charter of Greater New York, as amended, to grant and revoke and in other manner to regulate the issuance of licenses to theaters in this city, says:

"Yet the License Commissioner, like all such officials, must exercise his discretion fairly, honestly, upon direct information and with a view to the moral and physical welfare of the public. There was no evidence in the case cited and there is none in this case that the Commissioner has not honestly concluded that the exhibition of the film to mixed audiences will be injurious to decency and morality."

American Helps Advertise Santa Barbara to Aviators

In letters eighteen feet high and twelve feet broad, Santa Barbara is now advertised to the travelers of the sky.

An "aviator's sign" has been painted on the roof of the main building of the "Flying A's" group of studios, and according to experienced flying men who have seen the sign, it can be read by flyers passing over the city at an elevation of two miles.

The idea of the great sign is to let passing airmen know that Santa Barbara has a welcome for them.

Elsie Janis Works Late

Elsie Janis, who will soon be beginning work on her first Selznick production, is so enthusiastic about her entrance in the films, that under the direction of general manager Harry Rapf she worked until late in the night last Wednesday trying out various light effects and many other details in preparation for the production. Miss Janis is giving a lot of time to her film venture.

Taylor to Direct

Mary Miles Minter began work here in Realart Pictures July 14. The director selected is William D. Taylor. He has come on from the Coast especially to direct Miss Minter and could not leave there before finishing his current production. The scenarioist is Frances Marion.

"Loot" to Be Produced

"Loot," a story by Arthur Comers Roche, is to be made into a feature production by Universal with Darrel Foss and Ora Carew in the leading parts. It is to be directed by William C. Dawlan.

Sol Lesser Starts New Jersey Tour "Yankee Doodle" July 28.
Pearl White Has Written Autobiography In Book "Just Me."
Ben Atwell May Be Press Agent Of The New Capitol Theater.
Broadway Extends Engagement Of Sennett Picture A Month.
Louis Sidney On Visit Reports Big Film Returns In St. Louis.

MYRON SELZNICK MAKES IMPORTANT ANNOUNCEMENTS

Four Big Stars Besides Elsie Janis at Work— "Star Series" Method Upheld

NO sooner does Myron Selznick reach New York from an extended western coast trip than some important announcements are made by the New York Selznick offices.

John Lynch, noted scenario writer, is under contract to Selznick.

Elsie Janis is to start work immediately under her new Selznick contract on the big Janis special, "Everybody's Sweetheart," with James Young directing. Mr. Young came in from Los Angeles with Mr. Selznick.

Shortly the confirmation of the leasing of another studio for Selznick Pictures, as well as the naming of the new director who will handle the new Owen Moore pictures, will be made.

Myron Selznick, who is president of the Selznick Pictures Corporation as well as general manager of productions, is out with a personal statement that the Selznick Pictures Corporation has made wonderful strides since its organization last January.

"Without any equipment," he says, "building everything from the very beginning, we have now four stars of the first magnitude, Olive Thomas, Eugene O'Brien, Elaine Hammerstein and Owen Moore, each of whom will be seen in a regular series of releases, and another star, Elsie Janis, who will appear in one big production and possibly more. I am

also proud to call attention to the fact that although these stars are recognized box-office favorites, not one of them was secured by causing them to break contracts with other companies. It is a settled policy of this corporation that we will not countenance contract jumping, and stars who come to us must come with a clean record in this respect."

The Selznick Co. via Myron Selznick announces that three Olive Thomas productions and one Eugene O'Brien film have been completed and that within six weeks the Corporation will have four or five representing all of its stars. A "Fall Drive" will likely be launched in September.

Mr. Selznick also is on record as saying "I am glad that the Select Pictures Corporation through which our productions will be distributed, is adhering to the star series of contracts. This has all the advantages of open booking with none of its disadvantages. From the exhibitor's viewpoint it saves him from a constant scramble for pictures and enables him to do business on a standard basis. He knows what he is going to get and how much it is going to cost."

Lynch, the new scenario expert, formerly with Thomas H. Ince, is expected in New York soon to start his new Selznick contract.

IS THAT SO!

Hugh Ford, the director, will arrive in New York shortly, whence he will go to London to direct the first production for the newly organized Famous Players-Lasky British Producers, Ltd.

Margaret Campbell has been signed up by the Metro Pictures Corporation. The first picture in which Miss Campbell will play will be "Please Get Married."

Robert Warwick has completed "In Mizzoura," the Paramount-Artcraft picturization of Augustus Thomas's famous play.

Fritzi Brunette returns to the Universal fold and her latest release will be "Playing the Game."

The filmized version of Eugene Walter's "Nancy Lee" will be released this month under the title of "The Way of a Woman."

T. Hayes Hunter and Wallace Worsely have been added to the directing forces of Goldwyn.

Eddie Burns started this week with Cecile DeMille to play the lead in "Admirable Crisis." Eddie Burns arrived on the coast recently and during the short time that he has been here he has done several pictures with Fox and Famous Players.

Ann May has been sent by Metro to play opposite Bert Lytell in "Lombardi, Ltd."

Helen Ferguson has completed work in "The Gamblers," in which she was leading woman with Harry Morey. Miss Ferguson is only seventeen years old.

Warren Millias, recently with Salt Lake Theater stock company, will play the lead in "Tyrants Master," produced by Oakley Super Quality Pictures.

Rivoli Theater Books Selects

The Rivoli Theater has booked "The Better Wife," Clara Kimball Young's latest Select, for the week commencing July 20.

Norma Talmadge comes to the Rivoli also; her latest Select, "The Way of a Woman," adapted from Eugene Walter's famous stage play, "Nancy Lee," will be the feature attraction during the week commencing August 10.

At the Strand Constance Talmadge represents Select during the week commencing July 6, with "The Veiled Adventure."

Creighton Hale's "Honor"

Creighton Hale has a job of "honor" that has that film star hustling to fulfill the appointment as the man to enlist the co-operation of the film industry in making the Police Field Days at Sheepshead Speedway on July 19 and 26 as big a success imaginable. Hale took such an active part in the events last year that he was singled out for a distinct "honor" this summer.

Heat Closes Ohio Theaters

The early heat wave has caused the precipitous closing of over fifty motion picture theaters in Ohio. This is a low estimate, according to reports received. Many houses that contemplated closing in August boarded up their fronts in June instead, when the thermometer kept rising. Some would never have closed at all if business had kept up. Inasmuch as Ohio has approximately 500 houses, this large percentage of closing is seriously observed.

UNITED HAS BIG CONVENTION

New Productions Corporation Is Discussed

While the special convention of the managerial and field forces of the United Picture Theaters, Inc., is now a memory, the meeting will go down in film history as one of the most successful of its kind.

From New England, the Eastern States and the South came thirty representatives to the United offices July 5 and 6, where they were greeted by President J. A. Berst.

President Berst's address proved a feature, with the United executive laying particular stress upon the necessity for greater sources of production through the unusual growth of United from less than 500 theaters served six months ago to more than 2,700 now served. To take care of that demand the United Picture Productions Corporation has been formed to buy additional material for United exhibitor-members and to meet growing requirements.

Secretary C. R. Seelye spoke of the danger of absorption to which the exhibitor is exposed and maintained that the immediate salvation of the exhibitor lay in the great co-operative organization the exhibitors themselves own and control.

Milton M. Goldsmith, treasurer and counsel for United, pointed out the advantages of the new corporation and stated that it in no way conflicted with or replaced the United Picture Theaters, Inc.

Lee A. Ochs, vice-president, returned from Chicago in time to take a late part in the convention. He waxed enthusiastic over the United's future as well as predicting big things for the newly formed Productions Company.

Christie Will Have Big Production in Third Special Release

Al. E. Christie is carrying out elaborate plans for a two reel comedy on a much larger scale than employed in either of the Christie Specials which have been released.

Having introduced Fay Tincher in two widely different types of roles in these Specials, Mr. Christie announces the third as still another variety for the comedienne, introducing her in a society atmosphere. With Miss Tincher are four principals in a special cast, Harry Ham, Katherine Lewis, Eddie Barry and Patricia Palmer.

Will Erect Huge Sign

Universal announces the erection of one of the largest signs in the city of New York which will be placed on the Broadway site of the Mecca building. Just what the wording of the sign will be or what figures are to be used is not known at the present time. The cost of the sign according to a Universal official will be approximately \$25,000.

Billie Burke in "Sadie Love"

At the Fort Lee studio of the Famous Players-Lasky Corporation, Billie Burke is now engaged under the direction of John S. Robertson, in the production of a new Paramount-Artcraft picture based upon Avery Hopwood's play, "Sadie Love."

ROTHSTEIN ACTIVE

Advertising Manager of Universal a Hard Worker

There is one man around the Universal's New York offices who is always on the job and whose work is largely instrumental in making the U's films known throughout the breadth of the land, namely Nat Rothstein, master-in-chief of the U's advertisement department.

Whether it is something in colors, pen and ink, chalk-drawing, charcoal etching, photo-engraving, halftone, layout, inserts, one sheet to a 24-sheet, magazine covers, song titles, specially designed motion picture or stationary slides, sniping cards, folders, pamphlets, throwaways, banners, streamers, handbills, transparencies, cartoons, caricatures, programs and program embellishments, window displays, lobby frames, sidewalk designs, panels and the advertising world knows whatnot Nat Rothstein is the man to turn it out post haste.

Rothstein is far better known outside of the film realm than anyone has any idea, it being Nat who for years handled the advertising displays and splurges made by the Woolf Clothing Establishment, Chicago, as well as M. Rothschild and the Hart, Schaffner and Marx advertising designs. Nat's work in this respect gained recognition in New York, London, Paris, etc., and when the Universal established its art department it sent Nat a hurry-up call to take charge.

Some corking examples are the booklets Nat originated for the Stage Women's War Relief, (a special contract), "The Lure of the Circus," "The Brass Bullet," "The Mystery Ship," etc., and at present including some brand new ideas for the forthcoming James J. Corbett serial.

Incidentally to Rothstein goes full credit for being the first advertising expert to make picture inserts for the trade publications and his continual grinding out of ideas has set a hot pace for the other film shops.

Lake Tahoe Is Locale

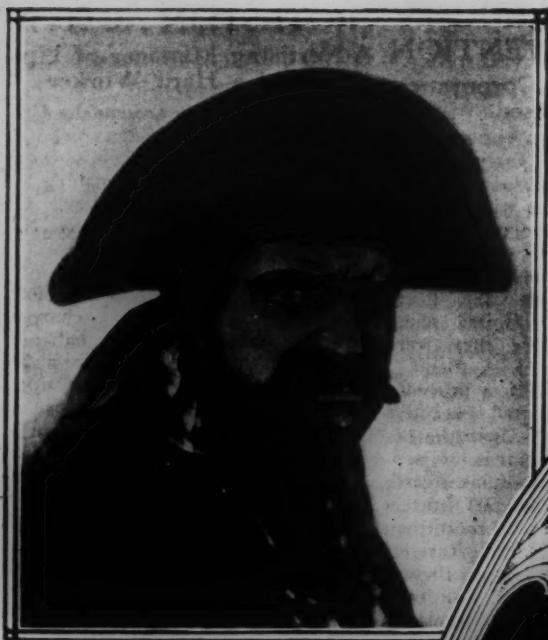
Director Emmett J. Flynn and a party of twenty-six people have deserted the American studio for the heights of the Lake Tahoe district, where the exteriors for the new William Russell feature, "The Other Side of Eden," will be filmed during the next three or four weeks.

"Fires of Faith" in August

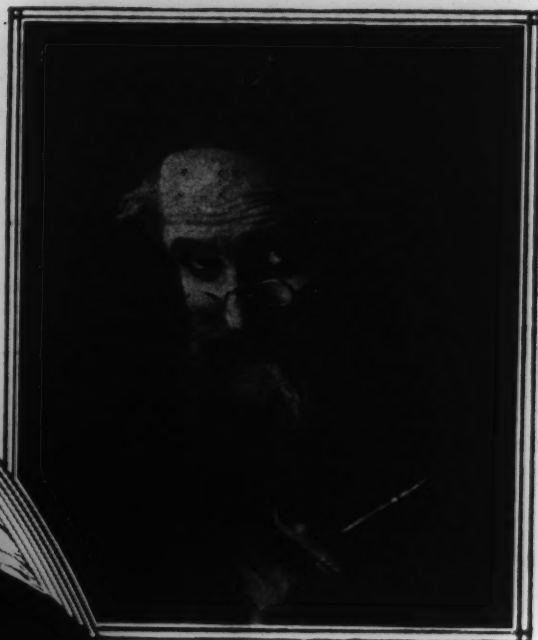
"Fires of Faith," the six-part special feature produced by the Famous Players-Lasky Corporation, will be available to all exhibitors on and after August 3rd. It will be released under the Paramount trademark on the same plan as was the John Emerson-Anita Loos Paramount picture, "Oh, You Women!"

Old Theater Now Picture House

An old family theatre at 50 Bowery, near Canal Street, now renamed New Atlantic Garden, which formerly play such dramatic stars as Edwin Booth, Charlotte Cushman, Lawrence Barrett, etc., opened last Saturday as a picture house, with Nazimova and "The Red Lantern" as the opening feature.

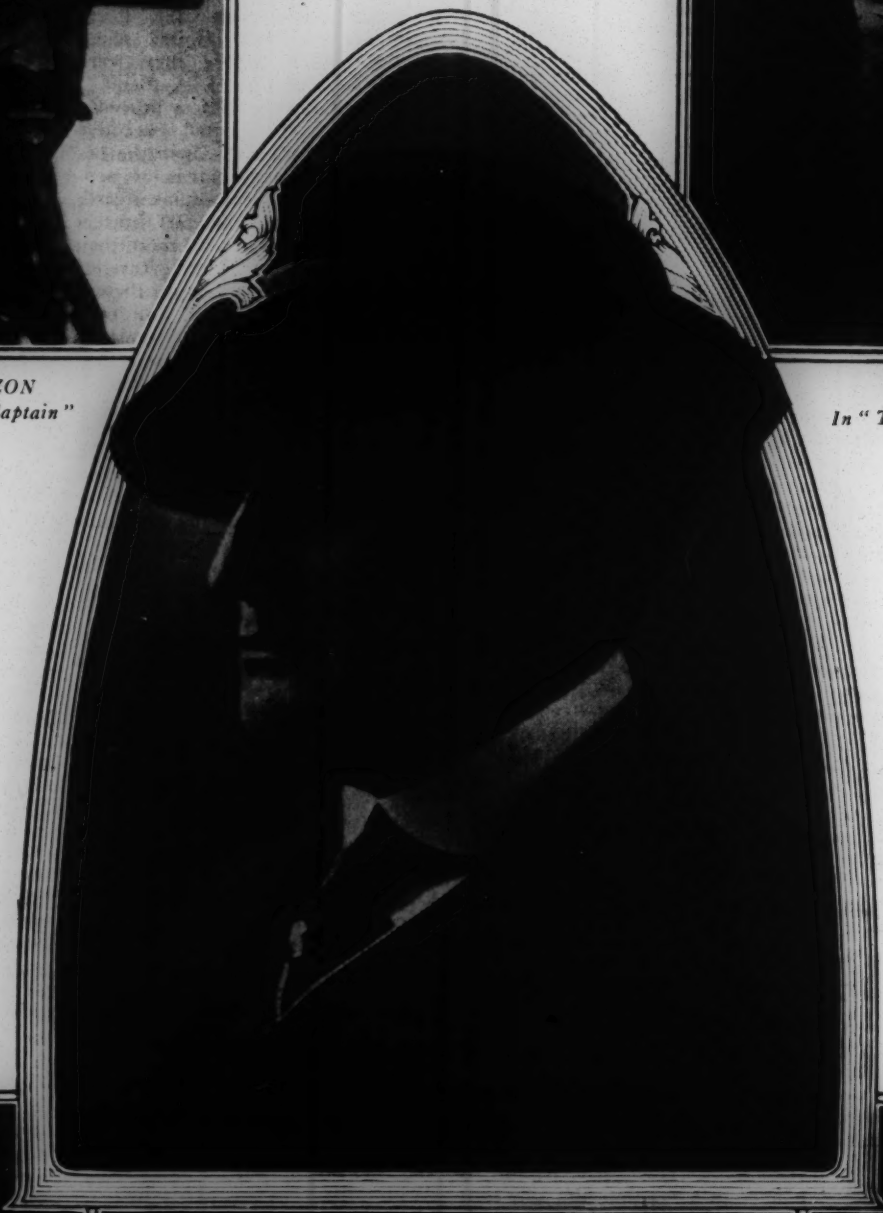


ARTHUR DONALDSON



AS CAPT. AMAZON
In "The Captain's Captain"

AS CAPT. ABE
In "The Captain's Captain"



AS TOCHETTI
In "A Woman's Honor"

AS FRED'K VON EMDEN
In "Over the Top"



AS MONSIEUR MORIN



In "Find the Woman"

BROADWAY PICTURE PROGRAMS AND MUSIC

At The Rivoli—"Bunkered"—
Paramount—Mrs. Sidney
Drew

The Rivoli overture this week is another artistic offering involving a setting by John Wenger and a dancer. The numbers used are from the "Nutteracker" suite by Tschakowsky. Mr. Wenger has idealized the various themes beautifully, the waltz of the flowers going particularly well. This number is danced and interpreted by Dorothy Lee, a pupil of Adolf Bolm. Erno Kapee and Joseph Littau conduct this feature of the program.

The Rivoli Pictorial contains some up-to-the-minute news, the most interesting being the signing of the Peace Treaty. The orchestra breaks into Hugo Riesenfeld's *Festival March* for this scene. Other scenes shown were the opening of the Stadium in Paris, with processions of athletes, from International. Pathe shows an exciting view of "aquaplaning." Musical accompaniments for these scenes are *For the Nation's Honor*, *My Love to All*, Brazilian Hymn for the departure of the President of Brazil, *Acclamation waltz*, *Vicar of Bray* for a group of English choir singers and *Scarf Dance*.

Gaumont's scenes of sports in Rianer Park were welcome in hot weather. The news feature closed with scenes of Indian babies, at which point Helen De Witt Jacobs, a charming young violinist, began behind the scenes the *Indian Lament*, Dvorak-Kreisler—altogether an excellent finish to the group of pictures.

Mrs. Sidney Drew's new comedy was shown. Much interest is attached to it, as it is the first without her late husband. It is called "Bunkered," being a golf story, with appropriate titles and amusing situations. For this the orchestra used *Babillage*, *Life and Love*, *Nice and Breezy*, *Sunset*, *Sunbeams*, *Bon Vivant* and *Evensong*. After this is Julia Henry, singing *The Sunshine of Your Smile*. The feature is Ethel Clayton in "A Sporting Chance." She is supported by Jack Holt, Herbert Standing, Margaret Green and Howard Davies. The orchestra played for this *Symphonette*, *Marionette*, *La Coquette*, *Flirtation*, *Clematis*, *Love Fancies* and *Love's Melody*.

The orchestra also plays *Katinka*, by Friml, as a summer musical offering, preceding one of Educational's "Judge Rumhauser" cartoons. An organ solo, *Finale*, in E-flat, Fetus, is played by Professor Swinnen to close the show.

At The Rialto—"The City of
Comrades"—Goldwyn—
Tom Moore

The overture at the Rialto this week is "Manon" by Massenet, conducted by Hugo Riesenfeld, Nat W. Finston and Joseph Klein. The Rialto Magazine opens up with a scene of dashing artillery on the Mexican border, for which the orchestra plays *Marche Heroique*. There are scenes of the opening of the Stadium in France, and an intimate one of Commander Read greeting his mother at their home. This is accompanied by *Home Sweet*

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway. You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

Home. The R-34's flight at night and the signing of the Peace Treaty are among other interesting items of news. Musical numbers played are Sousa's *Free Lance*, Jensen's *Festal March*, *Yours Truly*, *La Guapa*, *In the Clouds* and *Father of Victory*. A "Mutt and Jeff" cartoon is also shown. They are seen in "Oil's Well That Ends Well."

The scenic is a Bruce, called "The Land of Silence," and this is accompanied by the slow movement from Dvorak's "From the New World" symphony. Gladys Rice returns to the Rialto after a few weeks' rest, singing *Somewhere a Voice Is Calling*. The feature is "The City of Comrades," a poetical screen play, with Tom Moore as the hero. He is seen down, but not "out," with a lovable friend who follows him through his various adventures with the hope of getting one more drink. The orchestral numbers during this are Rachmaninoff's *In the Silence of Night*, Herbert's *Yesterthoughts*, *May Dreams*, *Constance*, *An Old Love Story* (theme) and Rachmaninoff's *Melodie*.

The comedy is a Harold Lloyd, "Never Touched Me," for which the orchestra plays *Jasmine*, *Hindustan*, *Bolsheviki*, *Dreamy Lotus Flower*, *Frenchy*, *Missouri Blues*, *Pride of the Caravan*, *Harrison Fisher* and *Polo Rag*.

An ambitious number well done is the trio from "Faust," sung by Martin Brefel, Emanuel List and Edoardo Albano. A novelty is a trumpet solo by Giovanni Nappi. He plays the "Inflammatu" from Rossini's "Stabat Mater." The closing organ solo is *Pilgrim's Song of Hope*, played by George Crook.

At The Strand—"Bill Apperson's Boy"—First National—
Jack Pickford

Suppe's bright "Pique Dame" is the overture at the Strand this week, conducted effectively by Carl Edouarde. The Strand Topical Review follows the overture with scenes of fast motor boats, shown to the *Ghost Breaker* in the orchestra. Scenes of the NC-4 in Central Park were set to *Blue Jackets March*. A splendid shot of cavalry and artillerymen on the Mexican border were run to the stirring strains of Suppe's "Light Cavalry" overture. There were night scenes of the R-34 leaving for Scotland, while the orchestra played *The Boomerang*.

Then came the Literary Digest's Topics of the Day, while the orchestra played *Valse Mignonne*. Work of noble American women among the French ruins brought out selections from "La Navarraise," Massenet. For the opening of the

French Stadium the music was *Rifle-Regiment*. Alcock and Brown's wrecked aeroplane was shown. For this the musical number was *Men of Moa*. The scenes of the Peace Treaty were accompanied by *Falcon March*.

Bruce Weyman followed the feature in German's celebrated *Rolling Down to Rio*, and his second offering was *Two Eyes of Gray*, McGeoch. He made a good impression with his fine interpretation. Jack Pickford returns to the Strand in his latest picture, "Bill Apperson's Boy," a strong picture with many tense moments. He has the support of Russell Simpson, Gloria Hope and George Nichols. The orchestra uses selections from Gounod's "Mireille," *Rural Scenes*, and as a theme *Love's Old Sweet Song*. The organ took the action at title, "Come in here, Martha," the orchestra taking it up later at fight with an agitato. Later numbers were *Bees* by Jones, *Huerter's Told at Twilight*. At the County Jail, the organ again took the picture, Ralph Brigham playing the *Andante Cantabile*, Tschakowsky, and the *Andante* from Tschakowsky's Fifth Symphony.

Ethel Newton, soprano, sang *The Land of Long Ago* and a semi-Irish song called *That Tumble Down Shack in Athlone*, by Sanders. The scenic was a Chester, "They Grow Everywhere," with clever titles by Katherine K. Hilliker. The main subject is Japanese babies. The orchestra played a *Japanese Rhapsody*, and later the organ took up the picture with *Japanesa* by Sen. There was a new comedy based on the famous Hall Room Boys, and the closing organ solo was the *Marche Heroique* by Dubois.

"In His Brother's Place"—
Metro—Hale Hamilton

This story is of two twins, one almost a failure as a minister and the other a financial wonder. The latter takes his brother's place for a time and saves the church and circumvents a greedy banker. There are the usual two girls, one for each twin, two old parts delightfully played. The whole atmosphere is simple and uplifting and the entertainment is good.

The play opens on preparations for the golden wedding celebration of an old couple. The music should be simple and tender. If desired, the old composition by Gabriel-Marie, *The Golden Wedding*, can be used softly. Then the scene shifts to a business office, and the mood should change to a somewhat livelier tune; then to a church scene, where the music should carry out the atmosphere by switching into a churchly

movement. A few bars of Friml's *Church Procession* will answer. These scenes are short and will be better played on the organ alone. At title: "Their Golden Wedding," very tender. Title: "After Dinner," change to somewhat sober tune, as the plot develops from this on. As the picture ends with a direct cue of *Love's Old Sweet Song*, it might be well to start the picture with this and use it as a love theme through the action. At title: "In Brattleboro," change to a lighter mood, and use the love theme during scenes of Bessie with the parson. The rest of the action will suggest the proper setting. A few semi-dramatic pieces and three or four intermezzos will answer for the score. *Under the Leaves*, Thome, is a good piece for rather agitated action between the banker and the minister's brother. The scene of the knitting circle can be set with *Dorothy* or *Lady Betty*, both by Seymour Smith. These will give an old-fashioned tone to the scene.

A good lively comedy ought to follow this picture. Either Sennett or L-Ko. There is also a good one called "A Village Venus," put out by Universal. A good touch would be to have *Love's Old Sweet Song* sung as a solo. The usual scenic, news and cartoon will complete a good program.

"Rose of the West"—Fox—
Madlaine Traverse

A thrilling drama of the land of the Royal Mounted Police. One of them is the hero. The plot involves the supposed death of the husband of a comely woman, whom the R. M. P. loves. They are about ready to depart for the altar when the husband turns up very much alive. Complications follow and a series of very dramatic scenes make this picture a vivid exposition of the type of play located in the great Northwest. It abounds in climaxes.

It will be appropriate to open up with a big mountain theme, or a medley of Canadian airs. But *Mountain Music* by Borch or Kriens will be found good. A poetic touch might be introduced by a strain of *From the Land of the Sky Blue Water* at the scene in the opening where the old Indian talks to the girl. Then there should be some storm effects at this same point. As Knight enters there should be a love theme played. Use the first part of *The Magic of Your Eyes*, not the refrain. As Jules falls through door use a short rumble and then go into a plaintive air. When they get ready for departure at title: "At the first hint," play rather joyously. When Pierre enters go at once into dramatic. From this point on the action will require dramatic music, hurries and agitos. Make a change at title "Pierre returns," for variety. At title, "You think you can sell my child," begin and work up big climax, very dramatic. At La-Drone's cabin there must be a heavy agitato for the fight and a shot effect. This will prove a fine picture to play, especially for the lone organist. The organ is well adapted to the action and scenes.

(Continued on page 1152)

PICTURE FIRST SHOWINGS REPORTED BY WIRE

The Better Wife

Select, Clara Kimball Young, Directed by William P. S. Earle, Scenario by Lenore Coffee

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "All star cast draws well." "Fine picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Excellent
CoherenceFair
ActingGood
Scenic Setting.....Excellent
PhotographyExcellent
Atmospheric Quality.....Excellent
CostumingExcellent
Quality as a Picture.....Excellent

WHAT IT IS

An English baronet marries an American girl when his first wife dies, but there is always a certain restraint in his manner to her because he feels that he has been disloyal to his first wife's memory. However, he learns some things about his first wife's conduct that pretty well change his mind.

"Bill Apperson's Boy"

First National, Jack Pickford, Written and Directed by James W. Kirkwood

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Delightfully human story." "J. Pickford a box-office attraction of first magnitude."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Wonderful picture." "By far best J. Pickford has done." "Dramatic."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Fair
CoherenceGood
ActingGood
Scenic Setting.....Good
PhotographyFair
Atmospheric Quality.....Convincing
Quality as a Picture.....Good

WHAT IT IS

A story of a bitter feud between two families with the beautiful Blue Ridge Mountains as a background. The son and daughter of these respective households bring about through their love of each other a lasting reconciliation. It might be called a modern version of the old tale of "Romeo and Juliet," with the mountains as a locale.

The Man Beneath

Exhibitors' Mutual, Sessue Hayakawa, Directed by William Worthington, Scenario by L. V. Jefferson

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Has one of best box office attractions as star." "Fine picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Excellent
CoherenceGood
ActingExcellent
Scenic Setting.....Good
PhotographyVery good
Quality as a Picture.....Very good

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

WHAT IT IS

Hindu scientist helps an old friend escape the terrors of the Black Hand by making him appear to be dead. And though the friend is brought back safely to his sweetheart, the Hindu on account of his race and color is forced to return into the East leaving behind him the Scotch girl he loves.

"Upstairs and Down"

Selznick, Olive Thomas, Directed by Charles Giblyn

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Popularity of play drew." "Pleasing comedy."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Thomas popular." "Pleased everyone."

WHAT IT IS

Picturization of the Hatton's comedy of alleged smart life on Long Island, in which a "baby vamp" figures conspicuously.

Bare-Fisted Gallagher

Exhibitors' Mutual, William Desmond, Directed by Jesse D. Hampton, Scenario by William Parker

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Comments were good." "Desmond is liked." "Quite exciting."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Good
CoherenceFair
ActingGood
Scenic Setting.....Good
PhotographyGood
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

Texan inherits a mine from his uncle, and sets out to run down a bandit. He inadvertently falls in love with "him," however, for "he" is a she-bandit. Incidentally, the mine which Our Hero has fallen heir to belongs to the bandit's father, but the lovers are married at last, so the mine stays in the family.

Riders of Vengeance

Universal, Harry Carey, Directed by Jack Ford, Scenario by Eugene B. Lewis

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Carey has built up quite a following as 'Cheyenne Harry.'" "Good stuff."

WHAT IT IS

Cheyenne Harry wreaks vengeance on the gang who slew his bride on their wedding day, to be redeemed at last by another woman.

"The Broken Law"

Fox, William Farnum, Written and Directed by Oscar C. Apfel

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Farnum drew crowds." "A good entertainment."

WHAT IT IS

Young author becomes leader of gypsy tribe and thereby finds his long lost sister.

The Wilderness Trail

Fox, Tom Mix, Directed by Edward LeSaint, Scenario by Charles Kenyon

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Cooling scenery for warm weather." "Mix drew."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Adequate
Technical Handling.....Fair
CoherenceGood
ActingFair
Scenic Setting.....Good
PhotographyGood
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS

Way up in the fur trapping country a young and virtuous fellow is made the goat by his superior who has had trouble with the boy's father. When some valuable furs are stolen, who then should be blamed but said youth? After tramping the frosty good and proper and mixing with half-breeds and getting the blame for eloping with the boss' daughter, our hero finally wins much deserved happiness.

The Woman Under Oath

United, Florence Reed, Directed by John M. Stahl

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Reed very popular." "Good story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest.....Gripping
Technical Handling.....Good
CoherenceGood
ActingExcellent
Scenic Setting.....Good
PhotographyGood
Quality as a Picture.....Good

WHAT IT IS

The twelfth juror in a murder trial is a woman who refuses to consent to a verdict of guilty. Her position is finally adopted by the other eleven jurymen when she tells the story of her sister's ruin by the murdered man. It is indeed the woman juror herself who has committed the crime.

"A Very Good Young Man" Paramount, Bryant Washburn, Scenario by Walter Woods, Directed by Donald Crisp

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Washburn comedies always winners." "Washburn just fits the part."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Sustained
Technical Handling.....Well done
CoherenceClear
ActingGood
Scenic Setting.....Fine
PhotographyGood
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

The breaking out of Le Roy Sylvester, whose fiancé breaks their engagement because he is too good to be true. But his attempts only get him more angelic wings.

LITTLE TRIPS TO THE LOS ANGELES STUDIOS

The big Colonial Veranda on the Thomas H. Ince administration building in Culver City is to have its initial appearance in pictures in the Enid Bennett picture now being filmed under the working title of "The Gay Miss Fortesque." The scene is supposed to portray the entrance of a club house on a golf course.

Douglas MacLean and Doris May are ready to begin work on "Twenty Three and a Half Hours Leave." Among the players in their supporting cast are Tom Guise, Maxfield Stanley, Wade Botiler and Jack Nelson. Much of the locale of the story is in a U. S. Army Barracks and it is quite likely the company will go to San Francisco to make many of the scenes.

Dustin Farnum, Howard Hickman and Bessie Barriscale are away from Brunton studios for a week's vacation, which they are spending together in a fishing trip of Catalina Island in Mr. Farnum's yacht, The Juanita. Mr. Hickman has just recovered from a short spell of illness, and friend wife Bessie Barriscale would not allow him to resume his work of directing her photoplays until he had taken a sea trip as a bracer.

In J. Warren Kerrigan's new series of photoplays, this time as a Brunton star the initial production of the schedule will be called "A Man's Chance." The story was taken from Johnston McCulley's "A White Man's Chance," which was published by the Frank A. Munsey Company. The production nears completion. A series of ten pictures has been arranged for with the producer, Robert Brunton of the Brunton Studios in Los Angeles.

Director Fred Fishback has just finished the most strenuous production of his career. Jimmy Adams, a ferocious western badman, Big Bud Jaimison, a youth from the gilded East, and Dainty Edith Roberts as the Baby-Doll Bandit have been romping through everything from a stage holdup to the cleaning out of a dance hall, and Indians, cowboys, bucking bronchos, have all helped to contribute to this whirlwind of fun and frolic.

SAMUEL GOLDWYN SAYS FILMS WILL ELECT NEXT PRESIDENT

Result Will Be Accomplished Locally—Views on
Censorship and Tax Legislation

WHEN it comes to answering questions Samuel Goldwyn fires the replies straight back from the shoulder with no mistaking the meaning in his words. Mr. Goldwyn does not mince his words and straightforwardly drives his points with an emphasis that speaks much for his general sincerity. We knew that Ralph Block was capable of writing a million interviews and that Kenneth McGowan could write for ages about the new Goldwyn plans yet we had a few questions that we were sure that Mr. Goldwyn could answer without tearing down any sidewalls of the publicity sanctum. And one brought out an answer from Mr. Goldwyn that is sure to have him quoted in more directions than one. We asked him if the motion picture industry would have any part to play in the forthcoming national campaign of politics and quicker than anyone can close an eye he said, "the next President of the United States either will be elected or defeated by the screen." We asked if he thought that such a result would come from a separate organization by the picture interests

and he answered "It will be done locally. I think the screen more powerful than the spoken word." And from what we read and what we are able to deduct and surmise at this writing Mr. Goldwyn spoke wisdom worthy of a Solomon when he paid such a tribute to the motion picture.

In regard to the hue and cry of the exhibitors at this time, Mr. Goldwyn said "they want better pictures." On this same subject he continued, "There are lots of pictures but few good ones. And as to merit our policy speaks for itself. I believe that the standard of pictures from point of general manufacture is improving. A great stride has been made by the picture men and the directors themselves have also an inclination to help raise the standard of completed work. As to the exhibitors themselves they are advancing in their effort to uplift the screen. On my travels I have seen sufficient proof that the picture exhibitor is willing to enhance the appearance of his house as well as obtain the best films made.

"Respecting vicious legislation," Mr. Goldwyn said. "There are sec-



SAMUEL GOLDWYN
President of Goldwyn Pictures
Corporation

tions where such legislation has done irreparable harm. I might specifically single out two states where such a legislative condition existed, namely Pennsylvania and California. Pictures have been handicapped by censorship with petty politicians attacking the industry and using their influence against letting it go ahead."

We asked Mr. Goldwyn about the war tax admissions and he stated: "It should be abolished and I think it is only a matter of time when it will be. The admission tax works

a hardship on the public. It isn't fair to tax the poor man's amusement."

As to the program and special feature proposition and whether the exhibitors as a whole could carry a feature beyond one day Mr. Goldwyn opined: "He could put on the picture a week and get business. In fact I am sure the results would be vastly better were he to take a good picture and exploit it properly; why it takes two days for a good picture to become known and when he changes his pictures daily he loses the benefit of the advertising in advance."

While talking to Mr. Goldwyn we had a chance to size him up at close range. In the past few years despite the wear and tear of manufacture with the hardships of war Mr. Goldwyn has stood up well underneath its pressure and despite his rush of business appeared to be in splendid health. And there was evidence of outdoor communion with the sun and wind, as his face was tanned and had a healthy glow. As the Goldwyn establishment has announced some big things and has started out a new era under most encouraging conditions, with Goldwyn backed by some of the smartest brains in all branches of organization work and picture exploitation and distribution and manufacture it is a matter of quick surmise that success is bound to perch upon the Goldwyn banner.

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Avalanche, Artcraft	(East)	Good—"Star popular."	(West) Great—"Ferguson does justice to a wonderful part."	"Evidently most popular woman on screen."	(South) Good—"Good story with interesting romance running through it."
Be a Little Sport, Fox	(East)	Good—"Light picture."	"Full of laughs."		
Beauty Proof, Vita.	(East)	Good—"Morey extremely popular."			
Big Little Person, Univ.	(East)	Good—"Murray a favorite."	"Fine Picture."		
Birth of a Race, Renco	(Central)	Good—"Timely theme."	"Beautiful scenery."		
Caleb Piper's Girl, Pathe	(East)	Good—"Held the interest."	"Went Well."		
Challenge of Chance, Indept.	(East)	Fair—"Did not do business expected."	(Central) Good—"Interesting to those interested in Willard."	(Canada)	
		"Willard drew."	"Western story along usual lines."		
Cowardice Court, Fox	(East)	Good—"Good version of novel."	(West) Good—"Splendid comments."	"Good crowds for hot weather."	
		(South) Fair—"Did fair business."			
Destiny, Univ.	(East)	Great—"Another great Phillips picture."	(West) Great—"Phillips scores another triumph."	(Canada)	
		Good—"Strong picture of frenzied finance."			
False Faces, Param.	(East)	Great—"Gripping story."	(Central) Great—"Splendid picture."	"Fine acting."	(West) Good—"Walthall very popular."
Firing Line, Param.-Art.	(East)	Good—"Castle drew well."	"Comments on story not favorable."		
Fools and Their Money, Metro	(East)	Good—"Simple but pleasing story."	"Wehlen liked."	(Central) Good—"Typical Wehlen picture."	"Wehlen's followers liked it."
Gates of Brass, Pathe	(East)	Good—"Strong story."	"Keenan liked."		
Girl at Bay, Vita.	(East)	Good—"Beauty of star big factor."			
Girls, Param.	(East)	Good—"Clark very popular."	"Well known title big puller."		
Happiness a la Mode, Select	(East)	Good—"Modern comedy that entertains."	"Star a puller."	(Central) Good—"Attractive light summer entertainment."	
Hay Foot, Straw Foot, Param.	(East)	Good—"Ray one of best drawing cards."	(West) Good—"A real American picture."		
Innocent Adventuress, Param.	(East)	Good—"Interesting."	"Well acted drama."	(West) Good—"Satisfactory."	
Lion and the Mouse, Vita.	(East)	Great—"Strong story, well told and finely acted."	(Central) Good—"Joyce in a part that suits her ability."		
		(West) Good—"Just the kind."	"Joyce just fits part."		
Little Rowdy, Tri.	(East)	Good—"Pleasing."			
Lone Star Ranger, Fox	(West)	Good—"Picture and star popular."	"Good business."		
Love and the Woman, World	(East)	Good—"Star liked."			
Love Hunger, Hodkinson	(East)	Good—"My clientele likes Lillian Walker."	"She always pulls."	(Central) Good—"Walker at her best."	
		"Pleasing."			
Mayor of Filbert, Tri.	(East)	Good—"Seemed to interest throughout."			
My Little Sister, Fox	(East)	Poor—"No strength to picture."	(West) Good—"Nesbit's latest and best."		
Oh, Boy! Pathe	(East)	Good—"Familiar title drew."	"Dainty."		
Other Men's Wives, Param.	(East)	Fair—"Old stuff, but Dalton is always good."	(West) Good—"Striking title."	"Interesting theme."	(South)
		Good—"Good romance."			
Outcast of Poker Flat, Univ.	(East)	Good—"Bret Harte story pulled."	"Well done."		
Profiteers, Pathe	(East)	Good—"Ward very popular."	"Nothing Extra."		
Putting It Over, Param.	(East)	Good—"Real comedy as only Washburn can put it over."	(West) Fair—"Star only good thing."	(South)	
		Fair—"Rather weak stuff."			
Putting One Over, Fox	(East)	Good—"Walsh in a good comedy."	(Central) Fair—"Only somewhat interesting."	"Hackneyed story."	
		(West) Good—"Had lots of laughs."			
Secret Service, Param.-Art.	(East)	Good—"Popularity of original pulled big houses."	(West) Good—"Patrons anxious to see Warwick again."		
		(South) Great—"Full of incident."	"Realistically told."		
Sleeping Lion, Univ.	(East)	Good—"Salisbury building up a following."	(West) Good—"Satisfactory in every way."		
Some Bride, Metro	(East)	Good—"Went over big."	"Marriage certificates of newly married couples admitted them free."	(Central)	
		Good—"A pleasing picture."	(West) Good—"Good summertime entertainment."	"Star liked."	
Spark Divine, Vita.	(East)	Good—"Joyce means full houses."	"Fine story."		
Sporting Chance, Pathe	(East)	Good—"Great story."	"Especially well done in every way."		
Tangled Threads, Ex. Mut'l.	(East)	Good—"Well produced."	"Nothing wonderful."	"Pleasing."	
Uplifters, Metro	(East)	Good—"Pleasing story."	"Good acting by Allison."		
Upside Down, Tri.	(East)	Great—"Holmes very funny."	"Gives Holmes great opportunities."		

Build up a program with a Canadian scenic just before the feature, showing what sort of country the action takes place in. This ought to be easy to do. A Bruce scenic will also answer splendidly. Comedies of the Harold Lloyd or Drew type can follow the feature and give the impression of a good entertaining show. A mild comedy will give much better effect than one of the slapstick, knock-down-and-drag-out sort. There are quite enough thrills in the feature to satisfy the most exacting audience.

"The Horner's Nest"—Vita-graph—Earle Williams

The story concerns a man who was ruined as a district attorney getting an inspiration to go back to his old life. He goes back in company with another man who has also retired from society, but from a different motive—the motive of a crook dodging jail. The adventures of the two make up a picture of pleasant entertainment.

The music will open with rather serious mood, with probably a little brightening at the scene with the children on the park bench. At the title, "Cold to the luring" somewhat sombre, and gradually work into agitato. At title "The moment" use a lighter theme. At title "The Horner also comes" go into rather agitato movement and at the title "The Dome" use the conventional dance music of the cafe style, with a jazz effect. At the reception scene play rather agitato at opening and then a waltz for the dinner scene. For a love theme use *Legend of a Rose*, Reynard. Other good numbers to use are *A Garden Dance*, *Vargas*, *Impish Elves*, *Borch*, *The Wooing Hour*, *Zamencik*, *Vanity* and *Undine* by Jackson.

This feature will carry the conventional program make-up, an Educational scenic, a slap-stick comedy of the Sunshine type. The organ or piano will not find this picture difficult to play, as it is well within the reach of one instrument. There are some good situations which can be enhanced by proper musical playing. Not so much depends upon what is played as the way it is played.

"Bunkered"—Paramount—Mrs. Sidney Drew

This is the first of the new Drew series by Mrs. Sidney Drew. It proves to be a light story of the golf course. The titles will appeal to the golfer and there is some good action on the links. The picture shows the discomfiture of a golfer whose new wifey asks him to teach her the game. She gets her nose burnt and hard spots on her dainty hands to such an extent that her hubby decides she is better being a nice woman than a golfing one. She gives up the game and they are happy.

This is a good comedy for the polite program or as a change from a thrilling feature. It is bright and pleasing, the scenes are all happy-looking and give a feeling of vacation time. Use only light and bright music of the intermezzo type. There are no tense spots to wade through. The pianist or organist will have no trouble in playing the picture alone. Chaminade's compositions, pieces by Lack, Borch and

Miles are good for the setting. There is scarcely need of a love theme, unless it be a pretty tune like *Sparklets*. This will go well. Make up the rest in waltzes, fox-trots and some late society dances to suit the dressing of the play.

At the Metropolitan, Washington—"Happiness a la Mode"—Select—Constance Talmadge

Last week for the picture "Happiness a la Mode" with Constance Talmadge, the Metropolitan orchestra, Jesse Heitmuller conducting, played the overture from Raymond.

The picture opens with *Bowl of Pansies* (Reynard) followed by *At Sunset* (R. B. Brewer), and as Richard tells his wife he thinks it best to get a divorce, the orchestra takes up the theme, a late popular number. Barbara muses on her shortcomings and the orchestra plays *Sorrow Theme* (Roberts). When all is arranged and the professional co-respondent appears *Misterioso No. 1* is played followed by the theme and then by *Caressing Butterfly* (Barthelemy). Barbara invites her husband to tea for which *An Old Love Song* is played.

For the scenes showing Dorothy in her jealous rage the *Vivace* from *Martha* is employed which makes an excellent agitato number. Richard gets his divorce and plans to marry Dorothy, but his ex-wife takes him out to dinner. While they are having a good time the orchestra plays *Music of the Wedding Chimes*, but suddenly Barbara is taken ill with a pain in her heart and the orchestra is quickly led into an *Agitato* (Langley). Richard, of course, takes his ex-wife home. When Dorothy appears on the scene there is naturally some excitement and the orchestra plays another *Agitato*, followed by the theme, as Richard decides he really loves his wife better than Dorothy.

Women Rally to Plan

The Motion Picture and Theatrical Co-operative Association Inc., (J. A. Quinn, president) has announced that 10,000 presidents of women's clubs representing about 2,000,000 club women of the U. S. have pledged their support to the Association's plan. At a recent meeting the Association went on record as putting forth every effort to end the evils existing in the motion picture industry. The association has held a number of meetings with the ideas of its aim in life meeting hearty approbation from all branches of the industry. President Quinn is now in Los Angeles in the interests of the association where it first started its organization.

Eaton Follows Plunkett

Jack Eaton, of Town and Country Film, has been engaged to follow Joseph Plunkett as managing director of the Strand, New York, the latter having been signed by the Famous Players-Lasky Corporation to become associated with it in an executive capacity. 'Tis rumored Plunkett may become attached to the directing end of either the Rialto or Rivoli. The Strand change becomes effective July 21.



J. G. DEL POZO

Leader of the Orchestra at the Broadway Theater, New York City

Film Men's Club Incorporated

An organization formed for the purpose of promoting the social and friendly relations of those engaged in the motion picture business was incorporated with Secretary of State Francis M. Hugo, July 7. The club is to be known as the Motion Picture Business Men's Club and its principal office will be in the City of New York.

Other purposes of the club are to provide headquarters where its members may discuss problems and questions which are pertinent to the Motion Picture Industry or of vital importance to the members of the corporation in order that the highest standard in the motion picture business may be maintained.

The incorporators are: Percy L. Waters, Benjamin S. Moss, Jules E. Brulatour, Carl F. Zittel, Adolph Zukor, William R. Hearst and Paul Brunet all of New York City.

Use Adobe Hut in Film

The quaint ruins of an adobe shack once the lair of the notorious Mexican bandit, Otilla, and known as "The House of Thieves" was used by Benjamin B. Hampton and Eltinge F. Warner in filming Zane Grey's famous novel, "Desert Gold," which is scheduled by W. W. Hodkinson for early release. The hut is in the Colorado desert, on the Morongo Indian Reservation, at the foot of mighty San Jacinto mountain.

"Rose o' the River" Released

Kate Douglas Wiggin's "Rose o' the River," with Lila Lee in the stellar role, has just been released by Paramount. Kate Douglas Wiggin is said to have given nearly perfect characterizations of the "Down East folks" who inhabit New England. The adaptation was entrusted to Will M. Ritchey who is said to have succeeded in preserving the atmosphere and character drawings of the original story.

New Title for Selznick Films

Starting with "The Perfect Lover" a special introductory title will be used on all Selznick productions. It will resemble the front of a theatre in night time and a large electric sign bearing the words, "Selznick Pictures, Myron Selznick presents Eugene O'Brien in 'The Perfect Lover,' or whatever the name of the production might be.

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Cinda Lou, Beetho (slow shimie)	Jenkins
12th Street Rag, Bowman	Jenkins
Love Song, Henselt (love theme)	Ditson
Melody in A-Flat, West (organ)	Summy
Meditation, Drumm (love theme)	Schirmer
Crescendo, Lasson (agitato)	Schirmer
Reverie, op. 36, Moszkowsky (theme)	Schirmer
Adoration, Telma (theme)	Boston Music Co.

Blackton Reconstruction Completed

The reconstruction of J. Stuart Blackton's Brooklyn plant, just completed, has made virtually an entirely new studio building for Commodore Blackton's activities as President and Director General of his recently organized million dollar production company. The producer now has at his command two completely equipped studios.

The cutting and titling of "Moonshine and Shadow," the initial release of his new company, the J. Stuart Blackton Feature Pictures, Inc., has been completed, and work begun on the first scenes of "Dawn," the second of the series.

"Moonshine and Shadow" will probably not be released until the beginning of the Fall season, and Commodore Blackton expects to have "Dawn" ready for showing shortly after, with the third of the list also then well under way.

The complete cast for "Dawn" will have six of the principals who will be seen in "Moonshine and Shadow." Sylvia Breamer and Robert Gordon, will play the leading roles, with Eddie Dunn, Lefty Alexander, Fanny Rice, and Margaret Barry, re-engaged for the new production. In addition, the cast of this first production includes Julia Swayne Gordon (loaned by Vita-graph), Van Dyke Brooke, Robert Milasch, Charles and Violet Blackton.

Metro's August Releases

As its August releases Metro announces three All Star Series quality productions, with Bert Lytell, Hale Hamilton and Emmy Wehlen in the stellar roles. The three productions have just been completed at Metro's new studios in Hollywood.

"Easy to Make Money" is the title of the Bert Lytell vehicle, which is booked for release August 4. This is to be followed, on August 11, by "The Four Flushers," starring Hale Hamilton. "A Favor to a Friend" is the title of Emmy Wehlen's newest vehicle, which will be released August 18.

Morey Completes Klein Play

Harry T. Morey has completed "The Gamblers," the third of the plays by the late Charles Klein to be featured on the screen by Vita-graph, and is now busily engaged on a new play under the direction of Paul Scardon, who also directed "The Gamblers." The two previous Klein features, "The Third Degree" and "The Lion and the Mouse," had Alice Joyce as star.

THEATRE CRUSH

AT BROADWAY A RIOT

MACK SENNETT'S Six Part Super Feature

"YANKEE DOODLE IN BERLIN"

STARTLES NEW YORK



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Splendid Romance

"The Perfect Lover"
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First of a series of produc-
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Direction — James Young

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